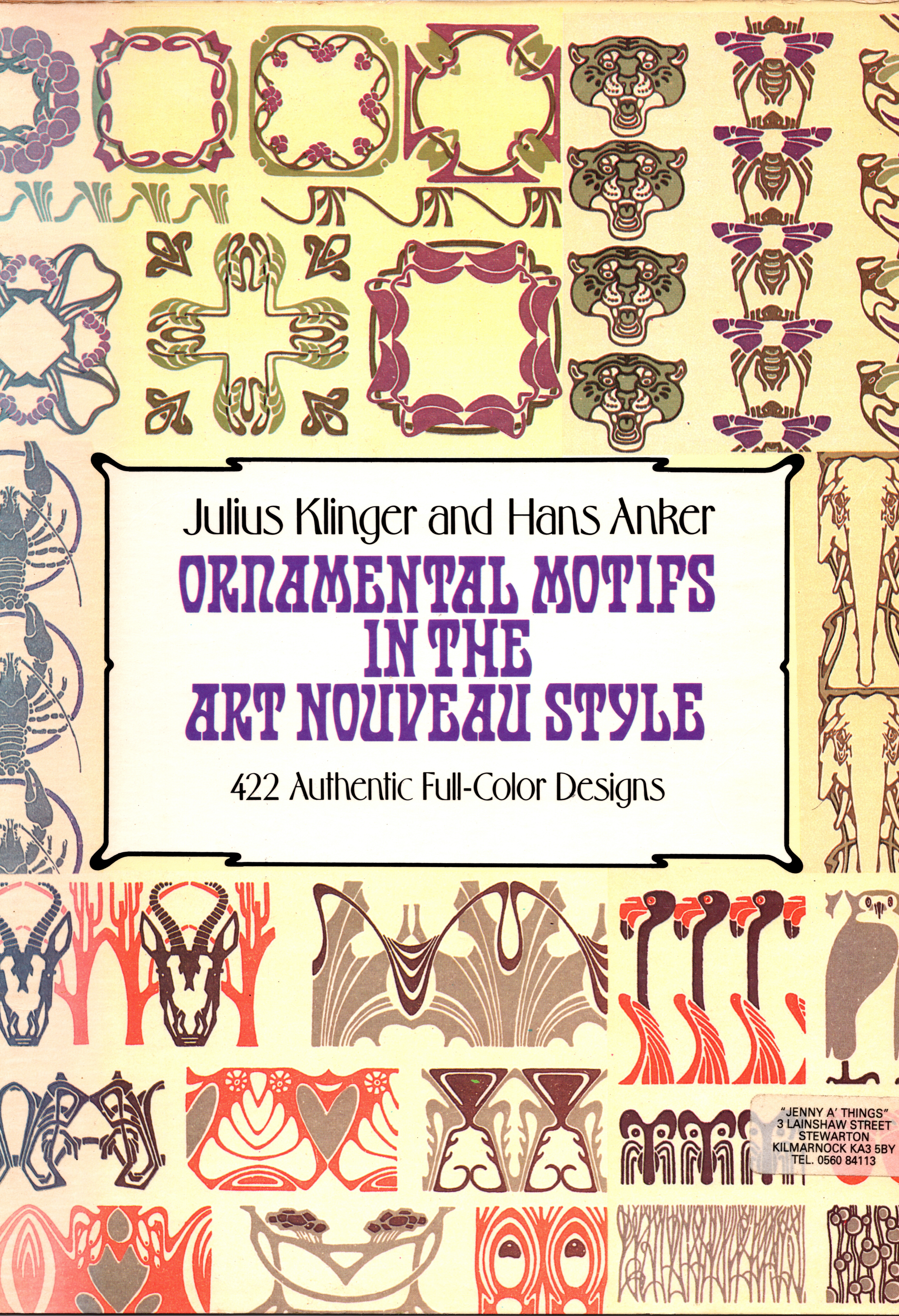

Julius Klinger and Hans Anker

ORNAMENTAL MOTIFS IN THE ART NOUVEAU STYLE

422 Authentic Full-Color Designs

"JENNY A' THINGS"
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STEWARTON
KILMARNOCK KA3 5BY
TEL. 0560 84113

Julius Klinger and Hans Anker

ORNAMENTAL MOTIFS IN THE ART NOUVEAU STYLE

422 Authentic Full-Color Designs

Dover Publications, Inc., New York

PUBLISHER'S NOTE

This volume reproduces in its entirety the portfolio *La ligne grotesque et ses variations dans la décoration moderne,* published in Paris by the Librairie de l'Art Ancien et Moderne in 1907. In English the title would read *The Grotesque Line and Its Variations in Modern Decoration,* with "grotesque" having here a specialized meaning. The word comes to us from the Italian *pittura grottesca* (cave or grotto painting); as an aesthetic term, grotesque came to mean "a style of decorative art characterized by fanciful or fantastic human and animal forms often interwoven with foliage." It is in this sense that the drawn lines in this book can be described as grotesque, presenting highly stylized human and animal forms shown (as so often in Art Nouveau) in conjunction with extravagant floral configurations.

(continued on inside back cover)

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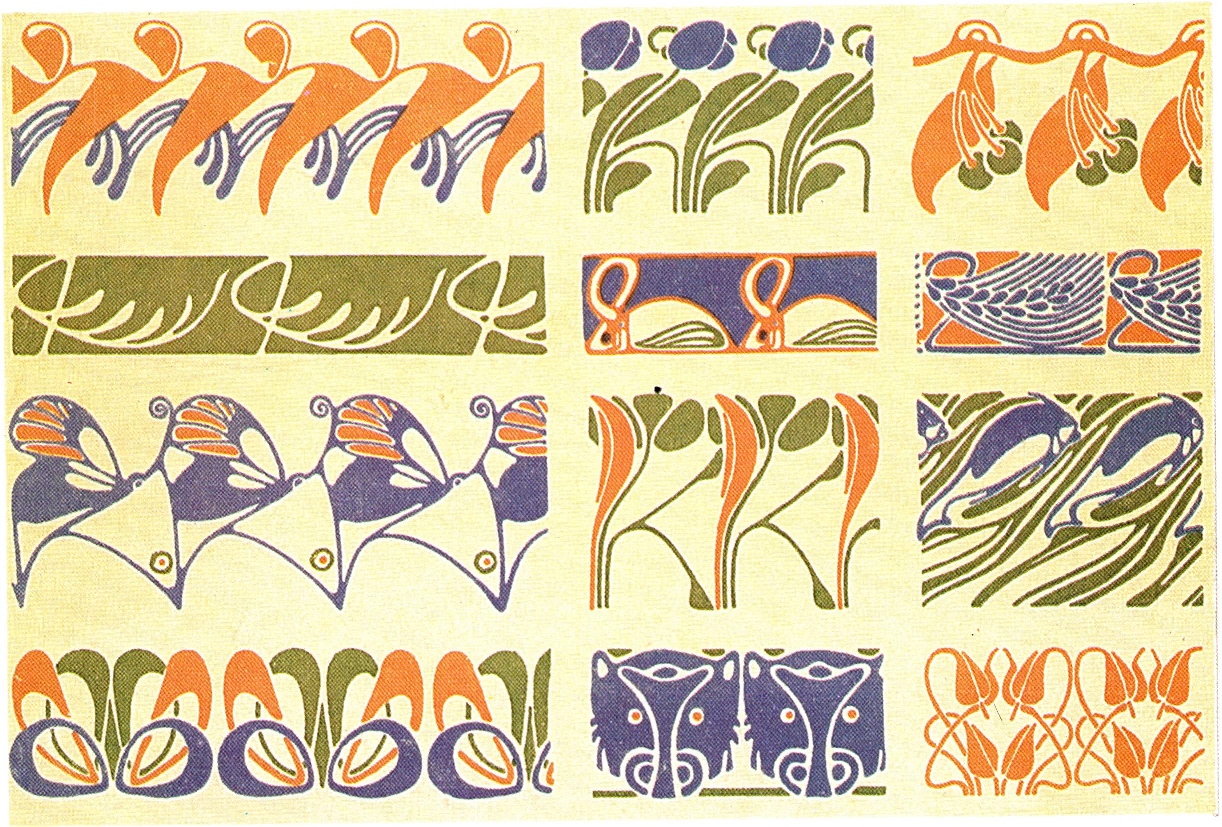

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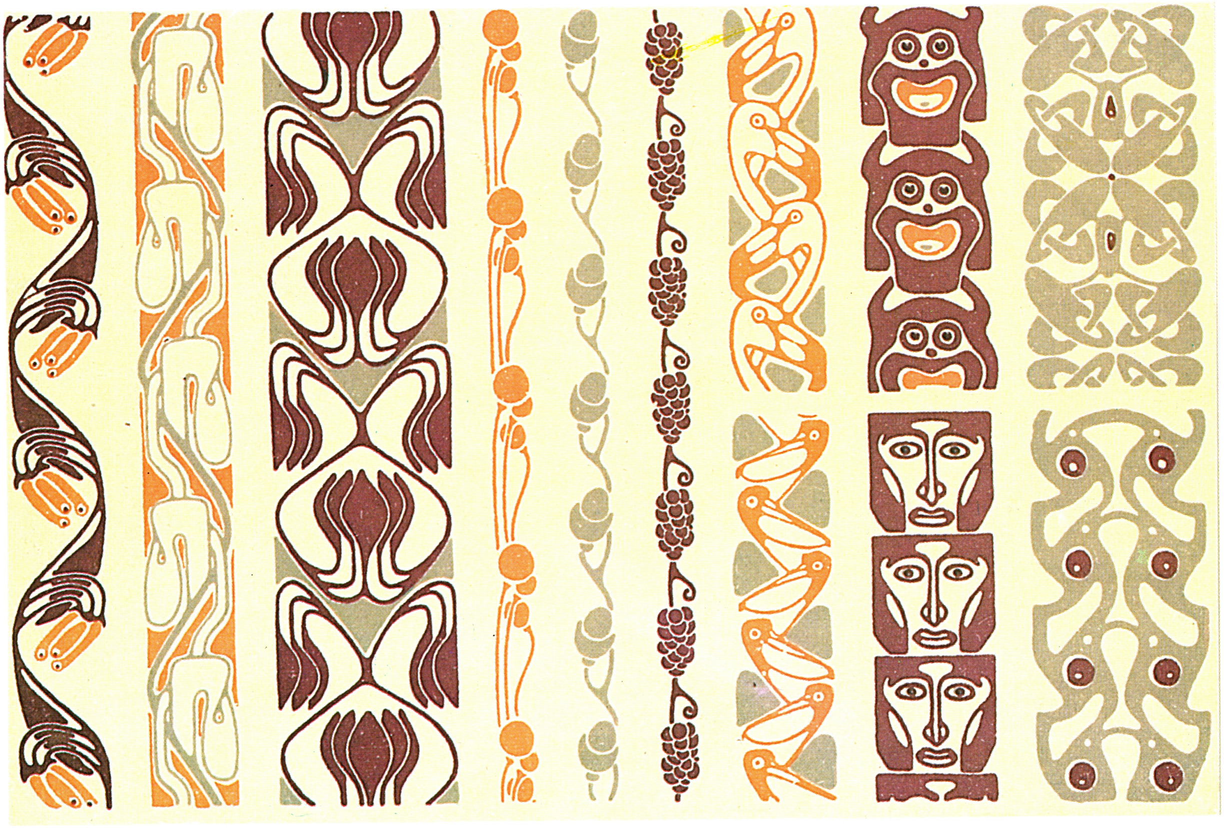

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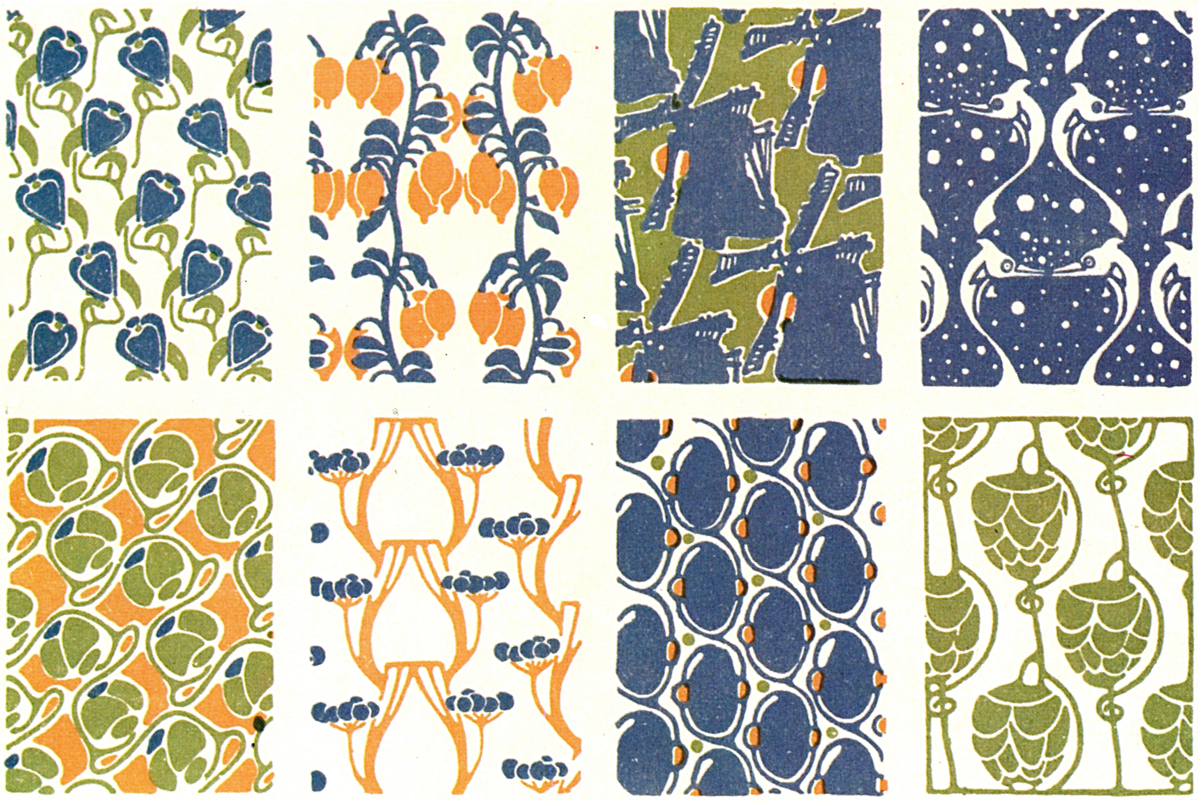
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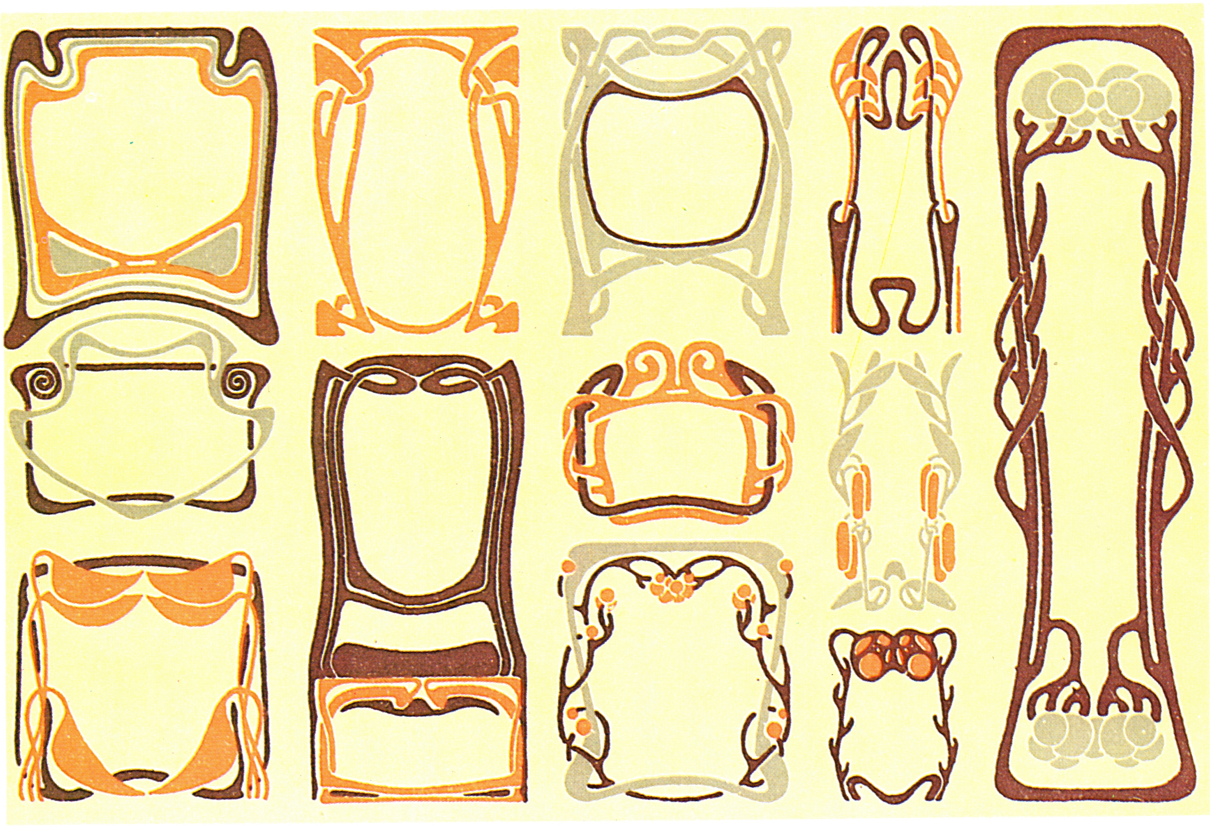
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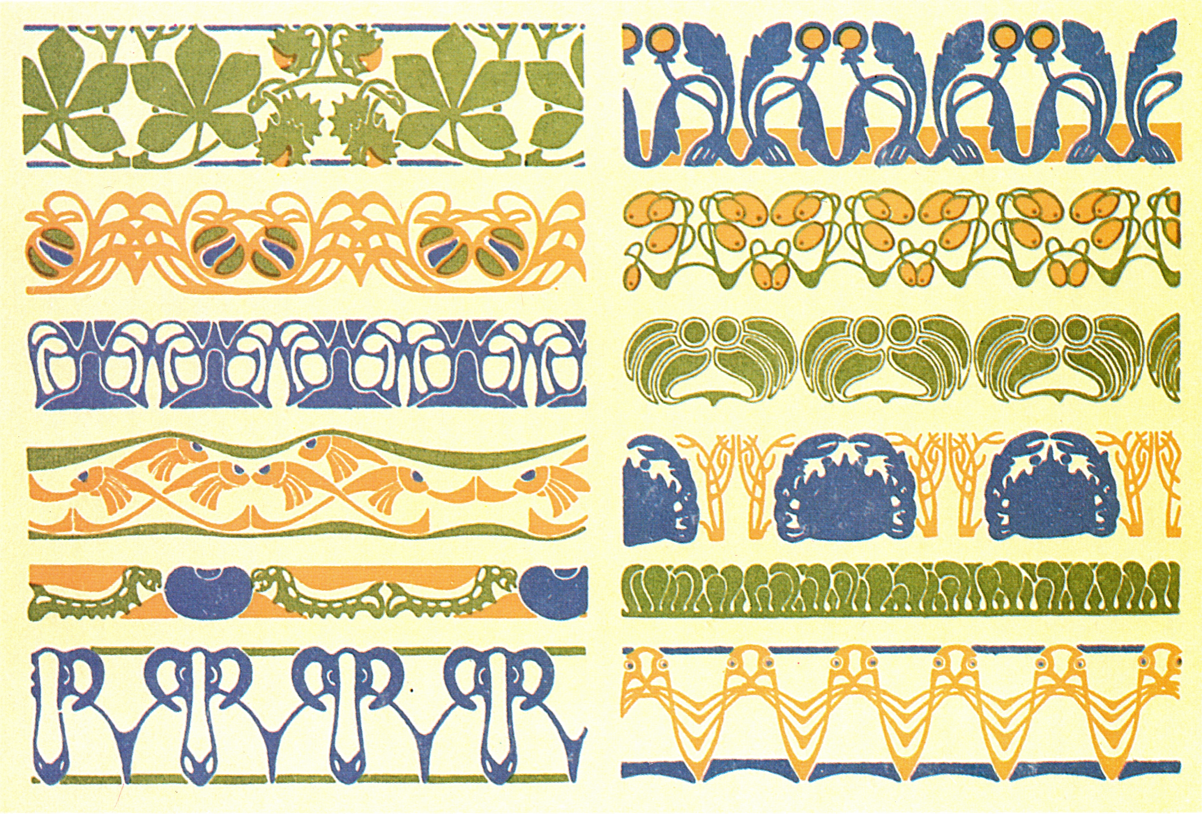

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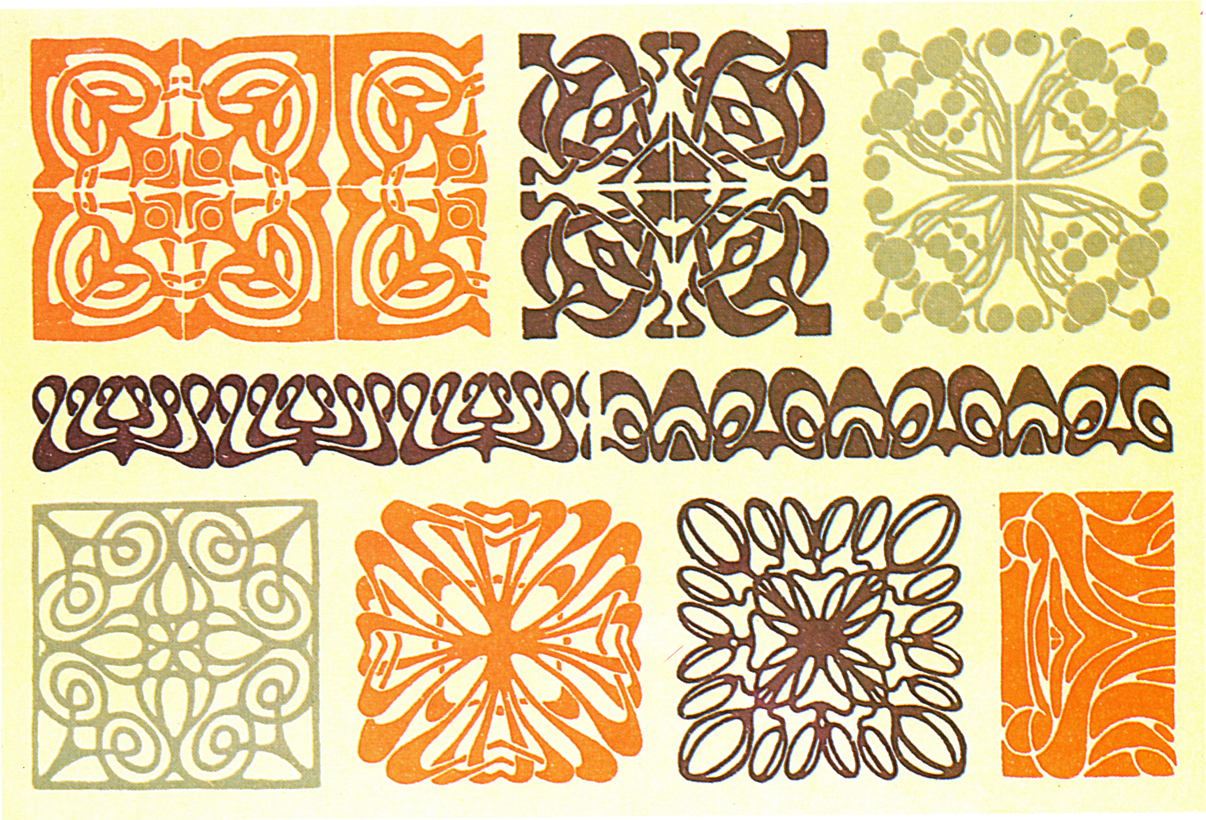

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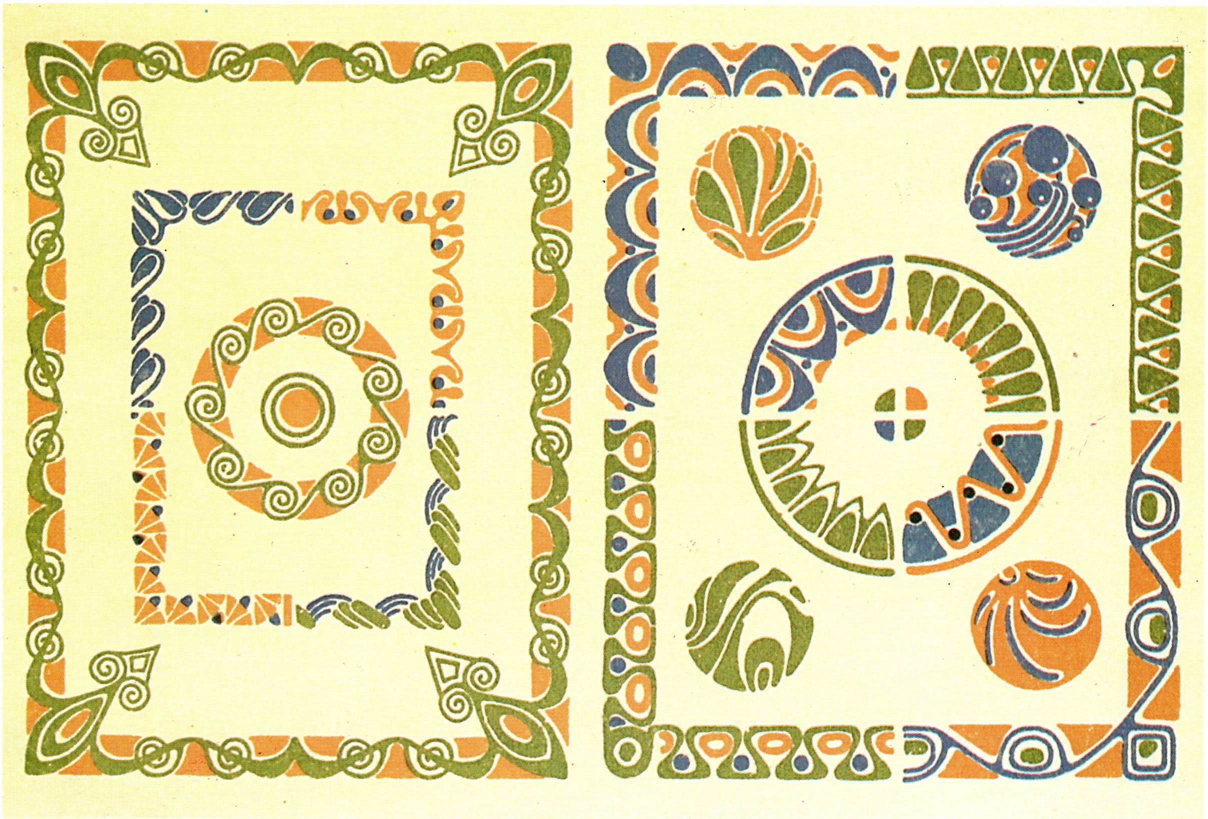

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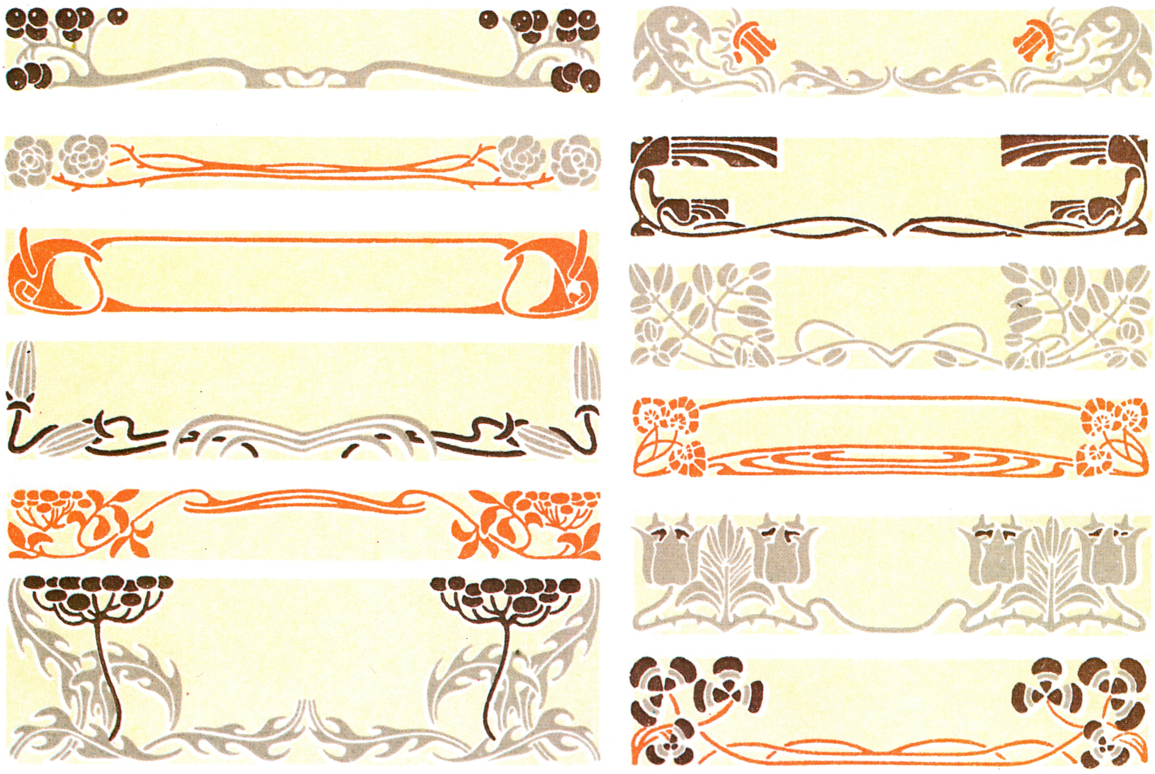

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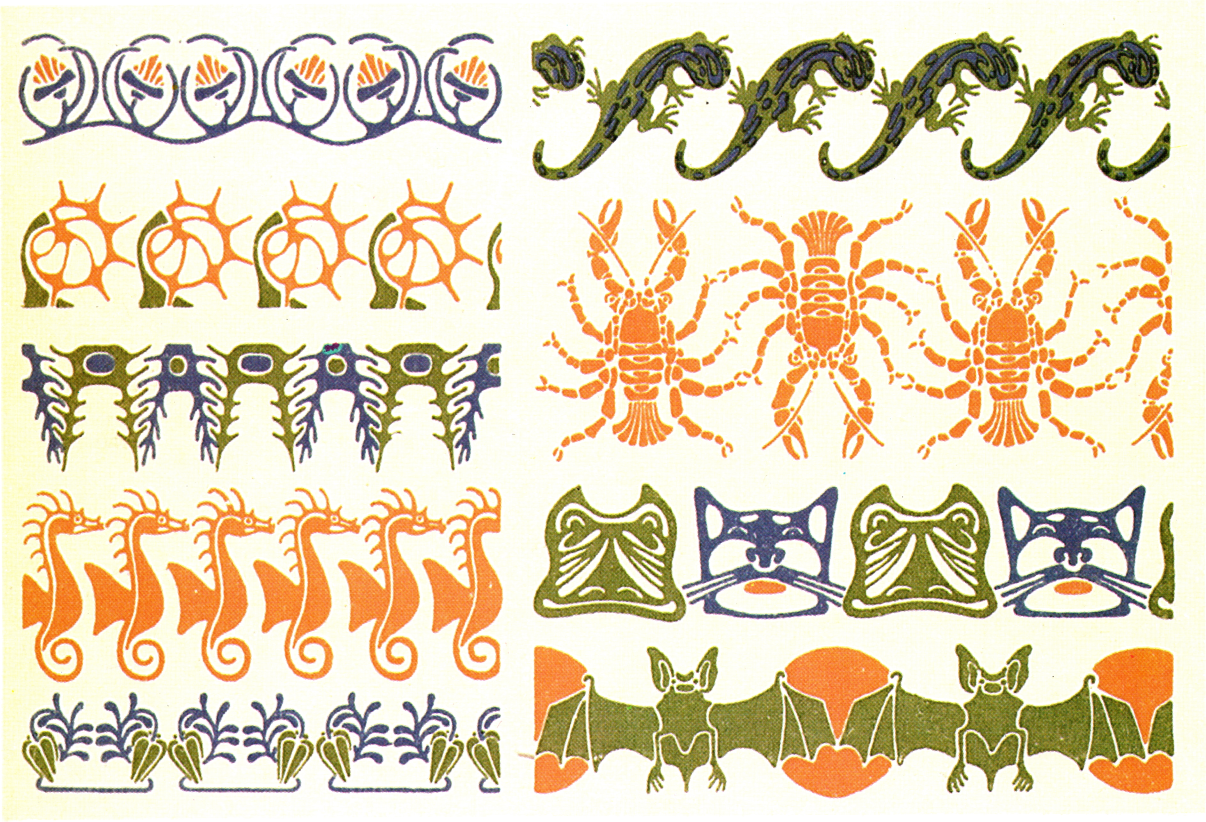

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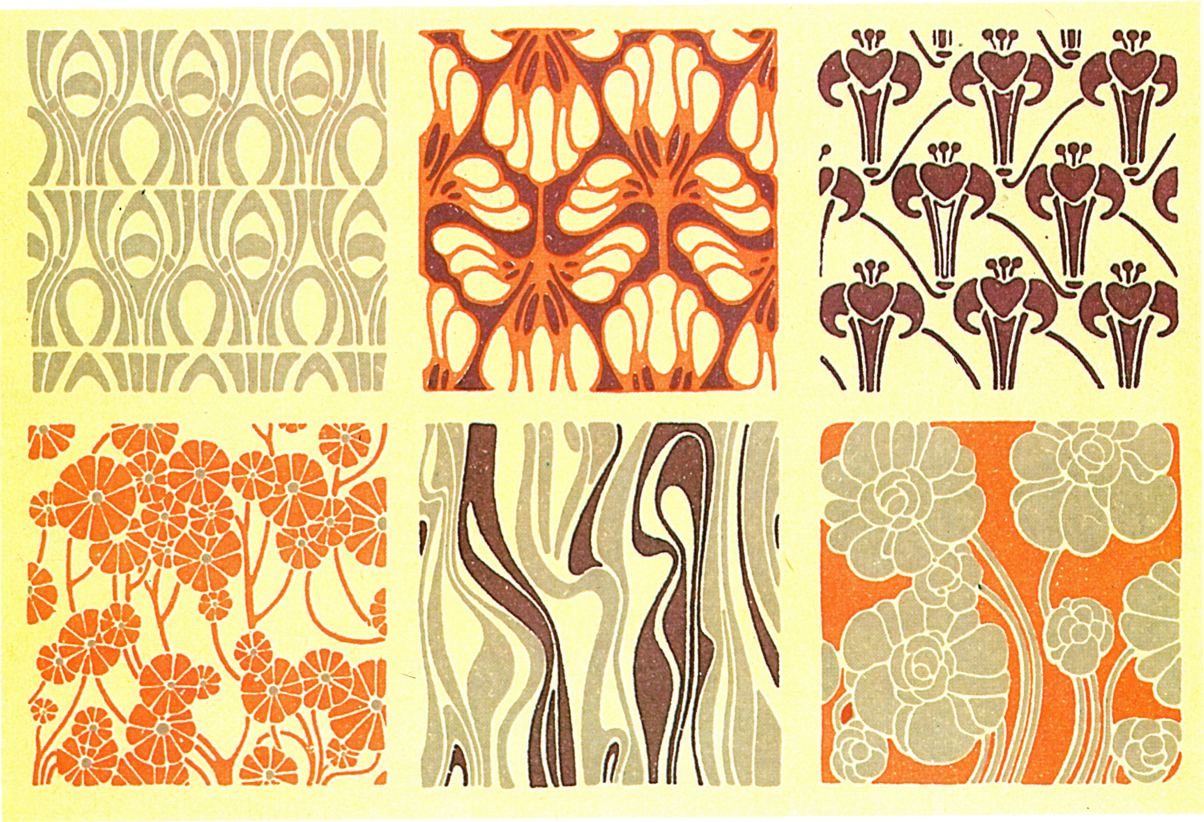

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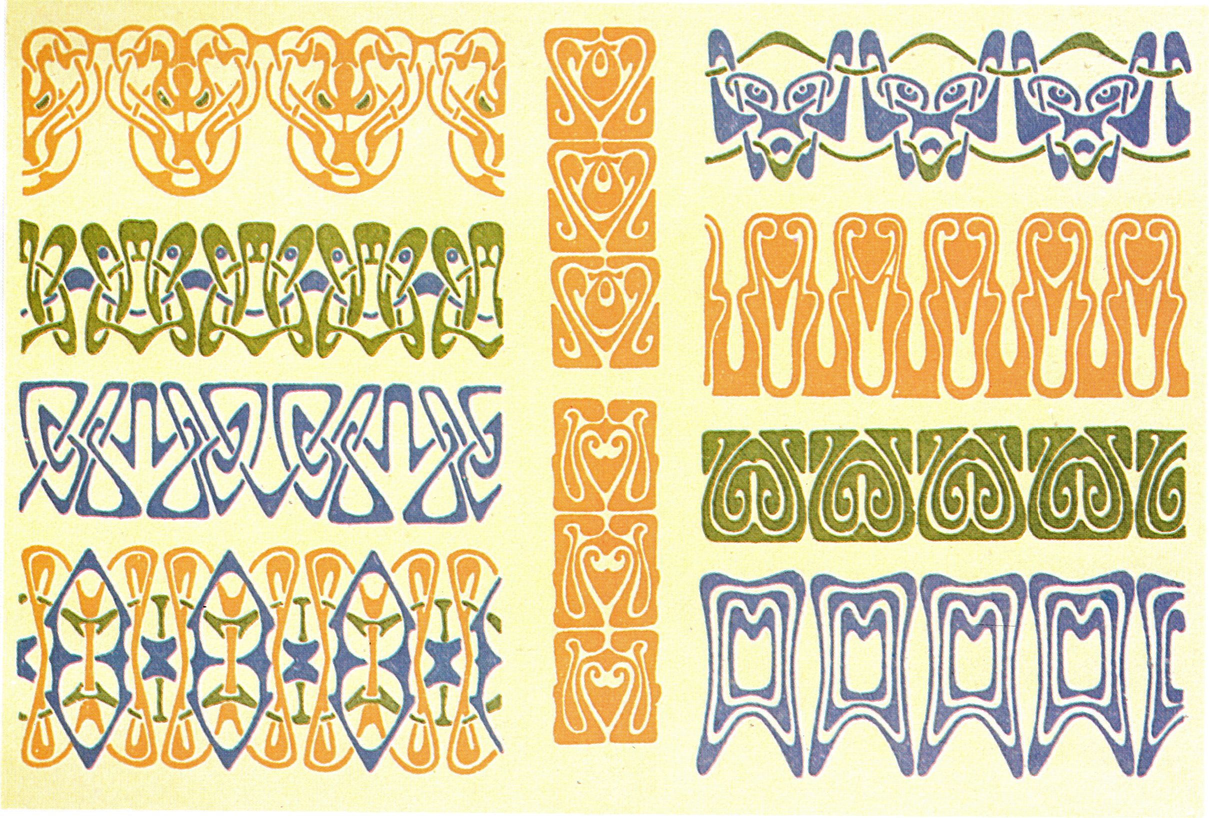

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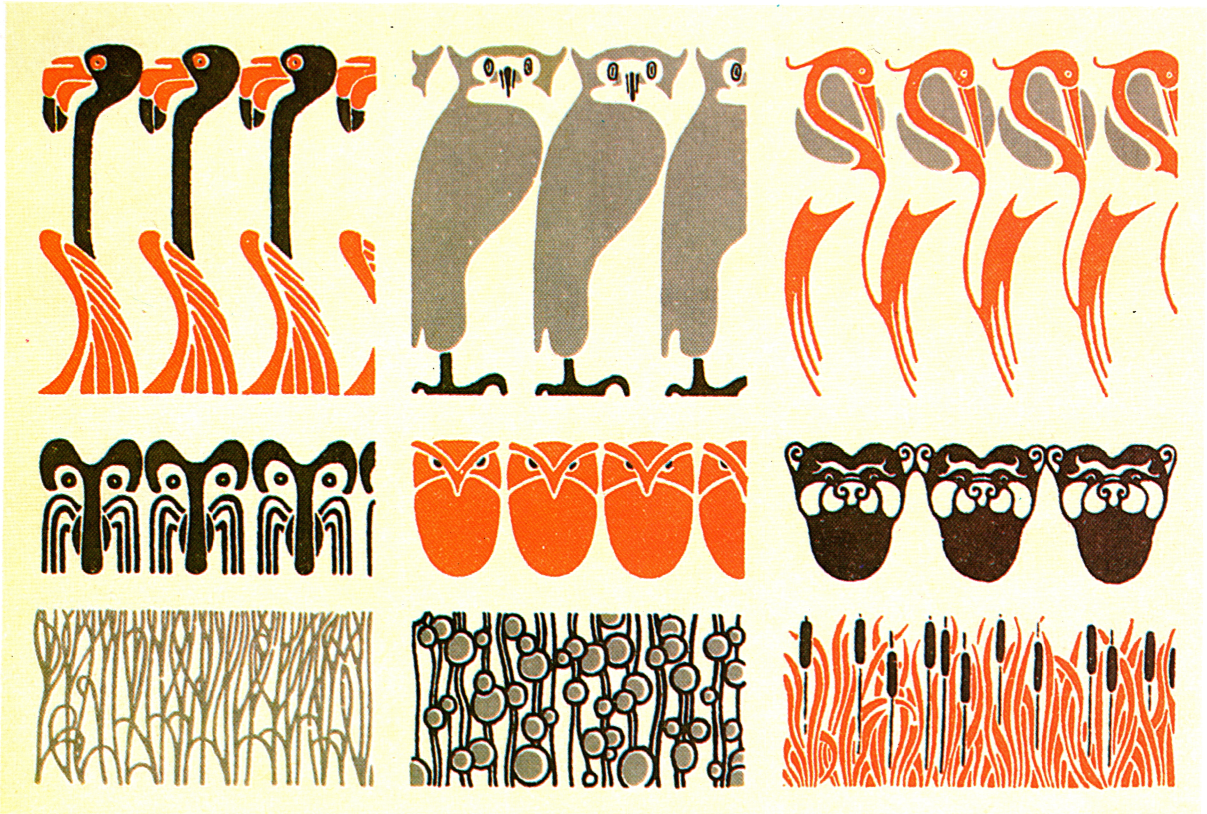

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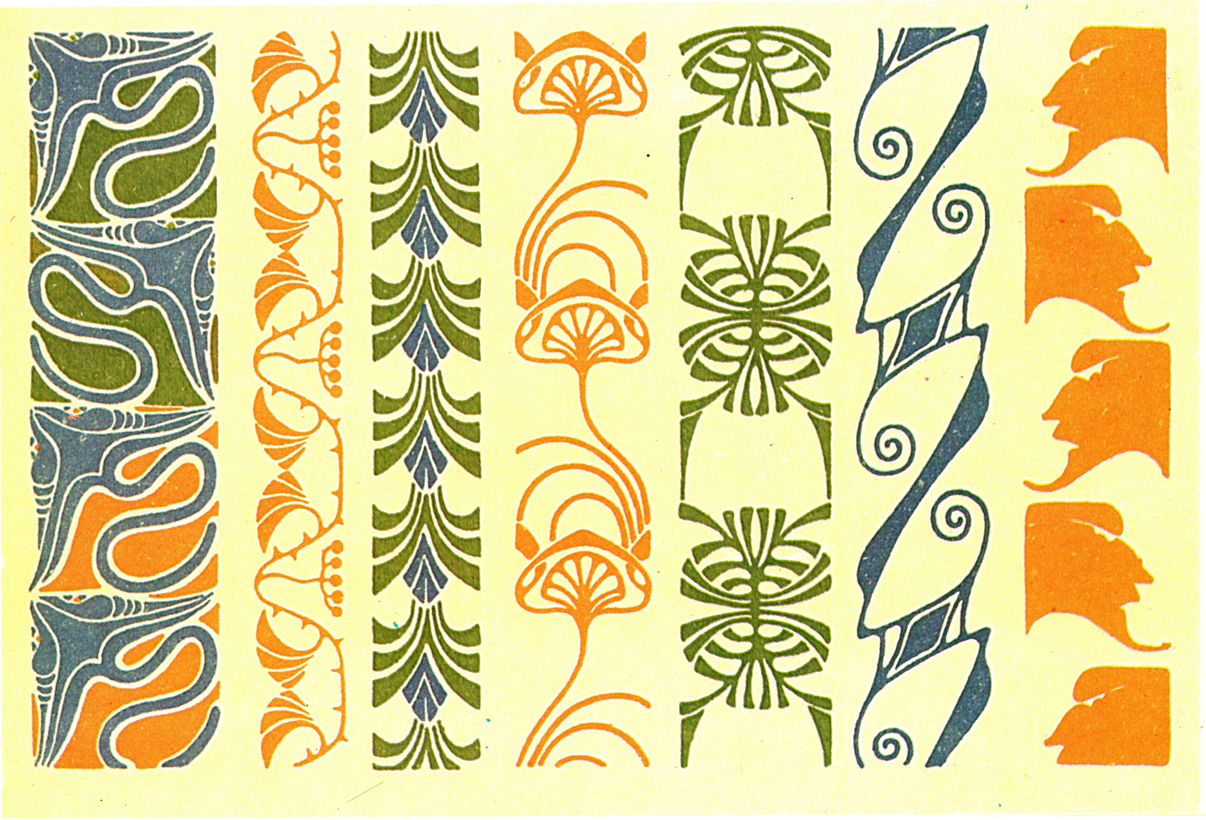

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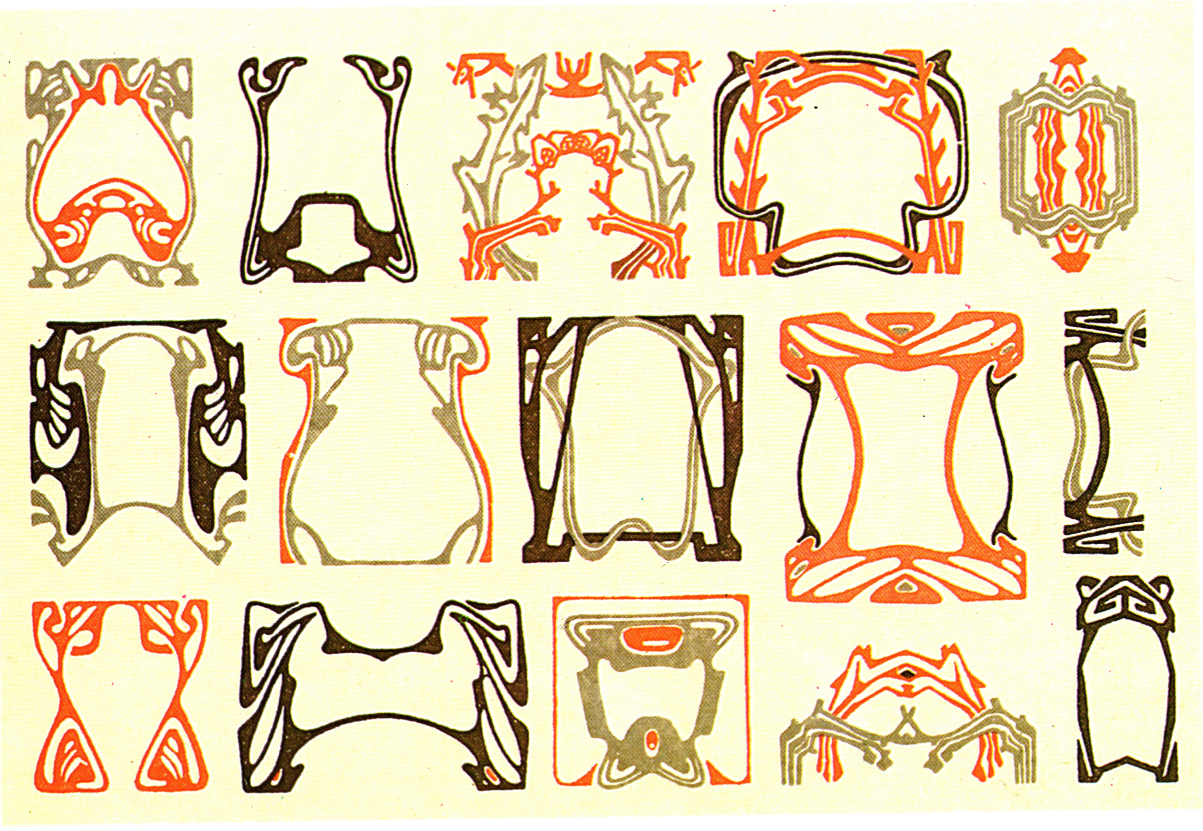

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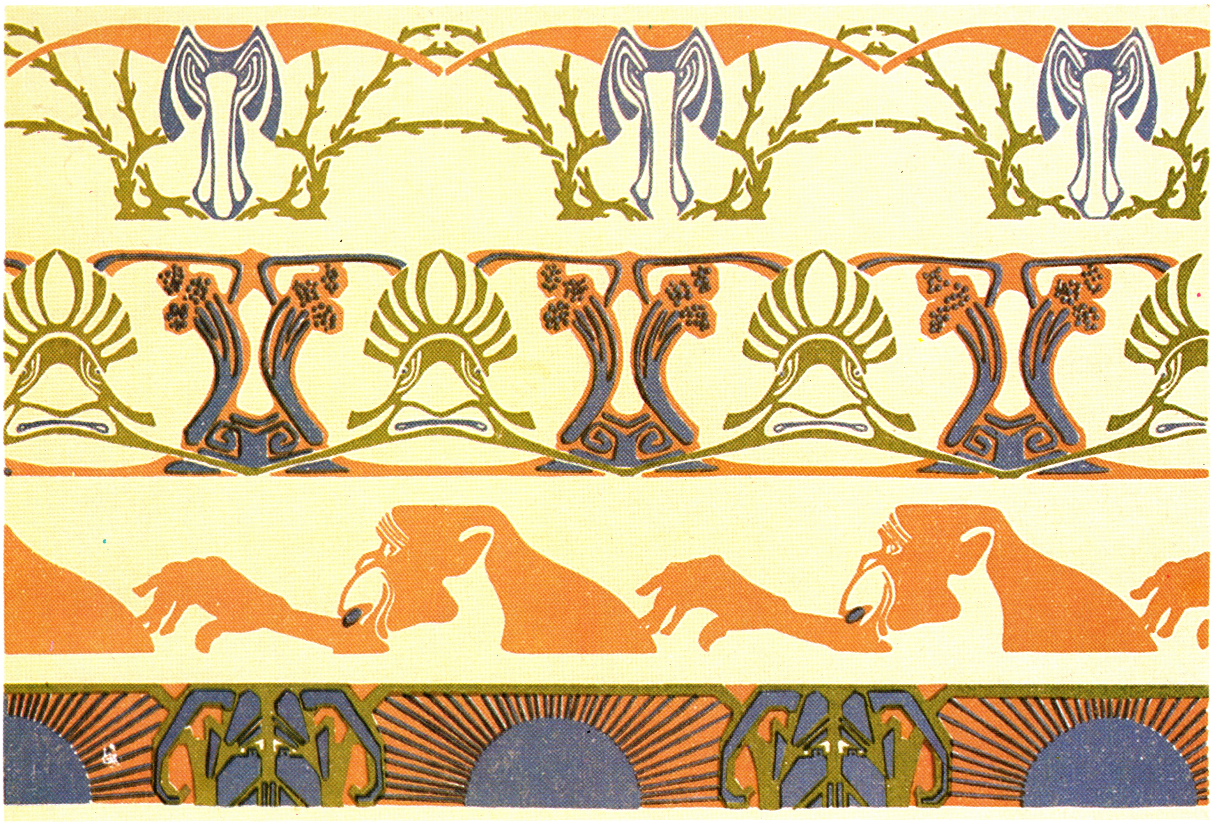

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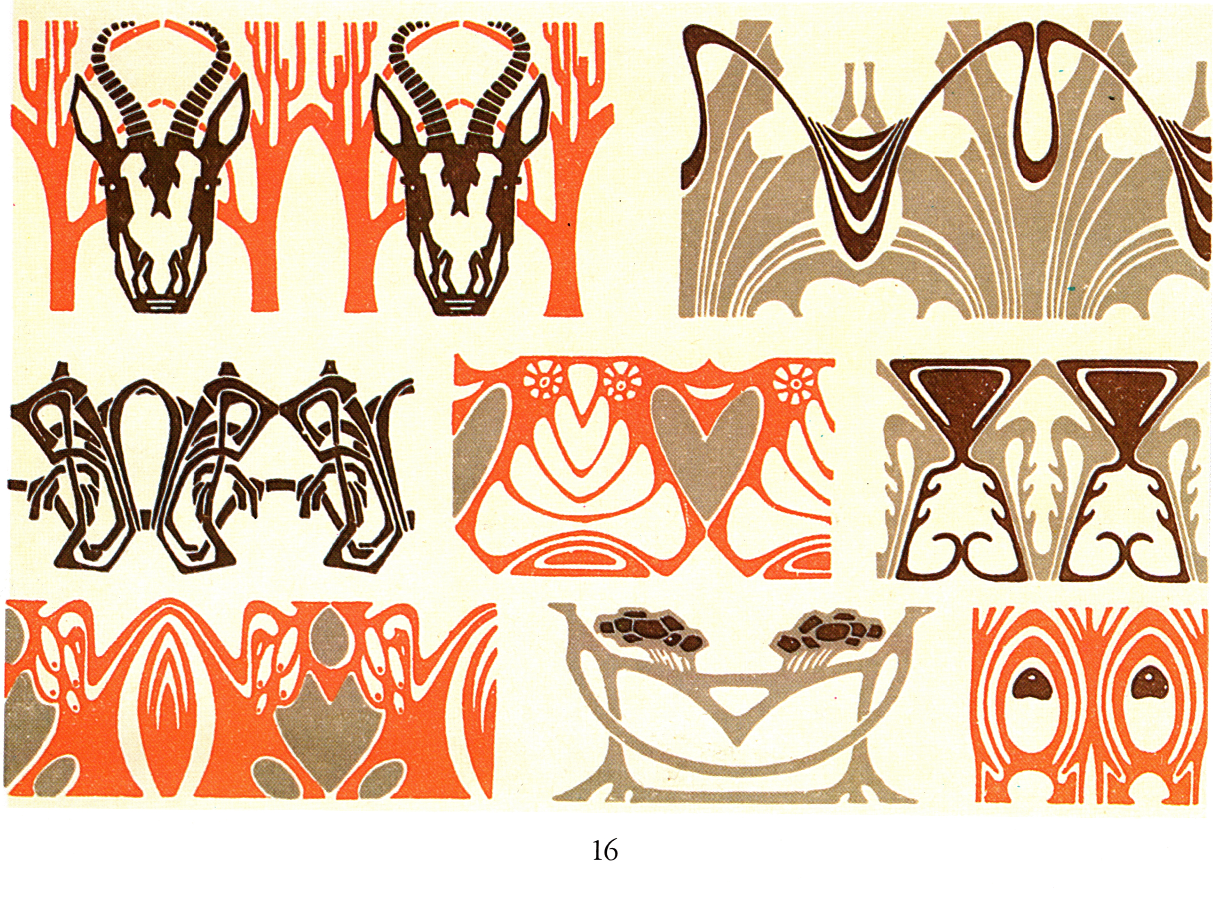

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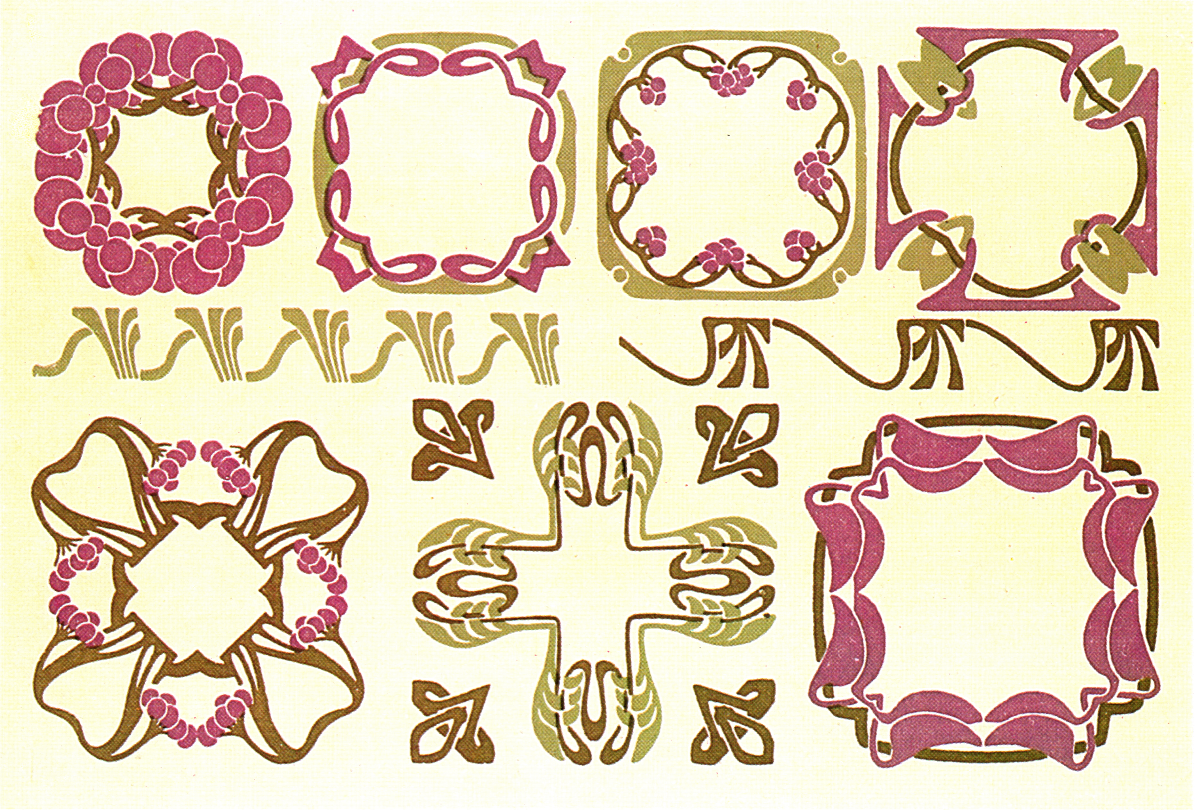

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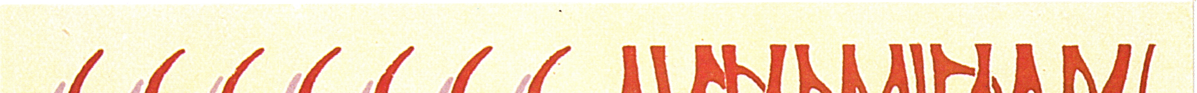

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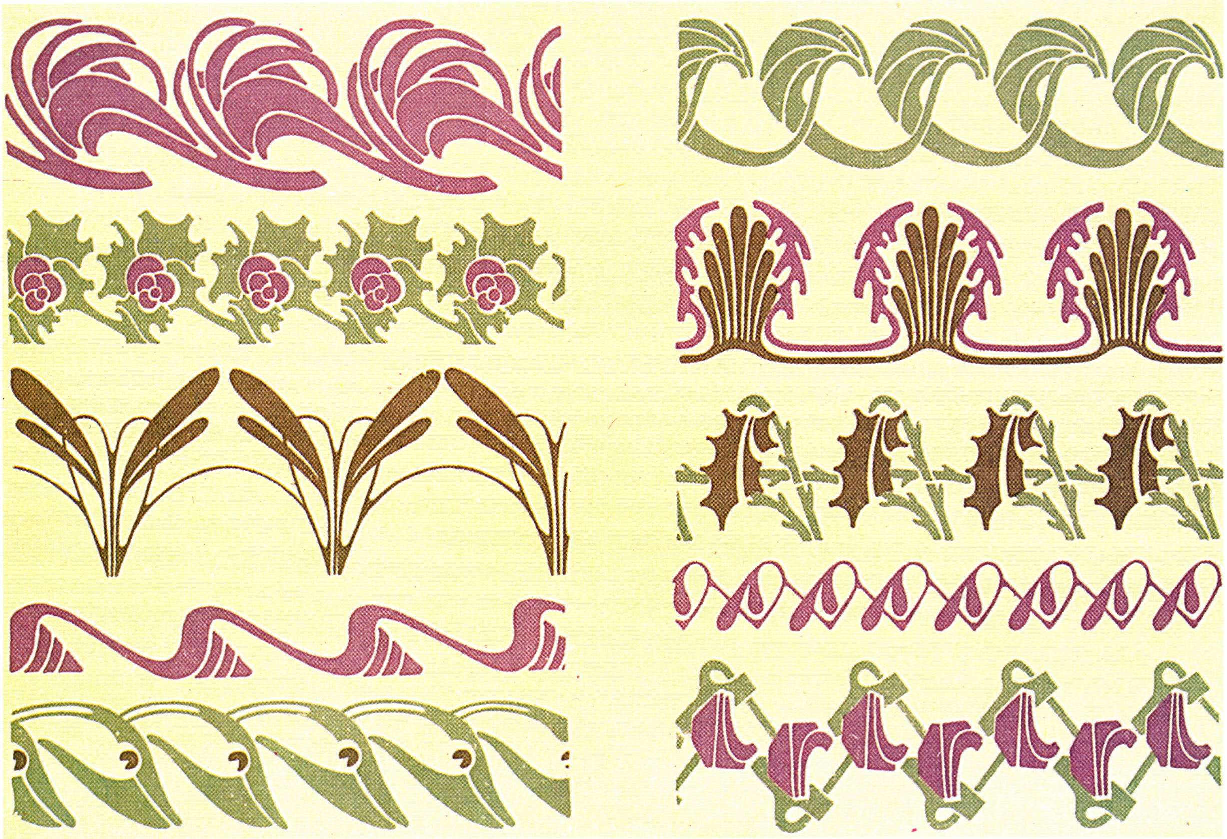

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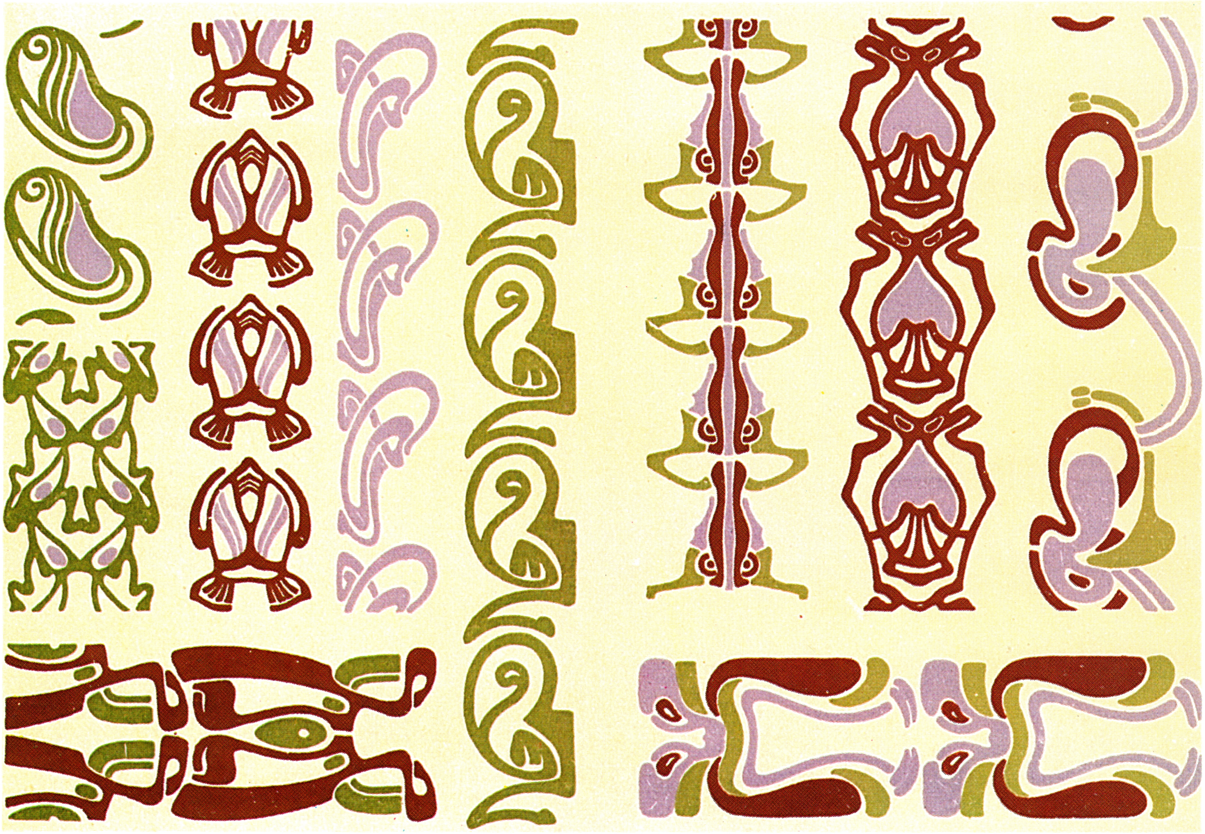

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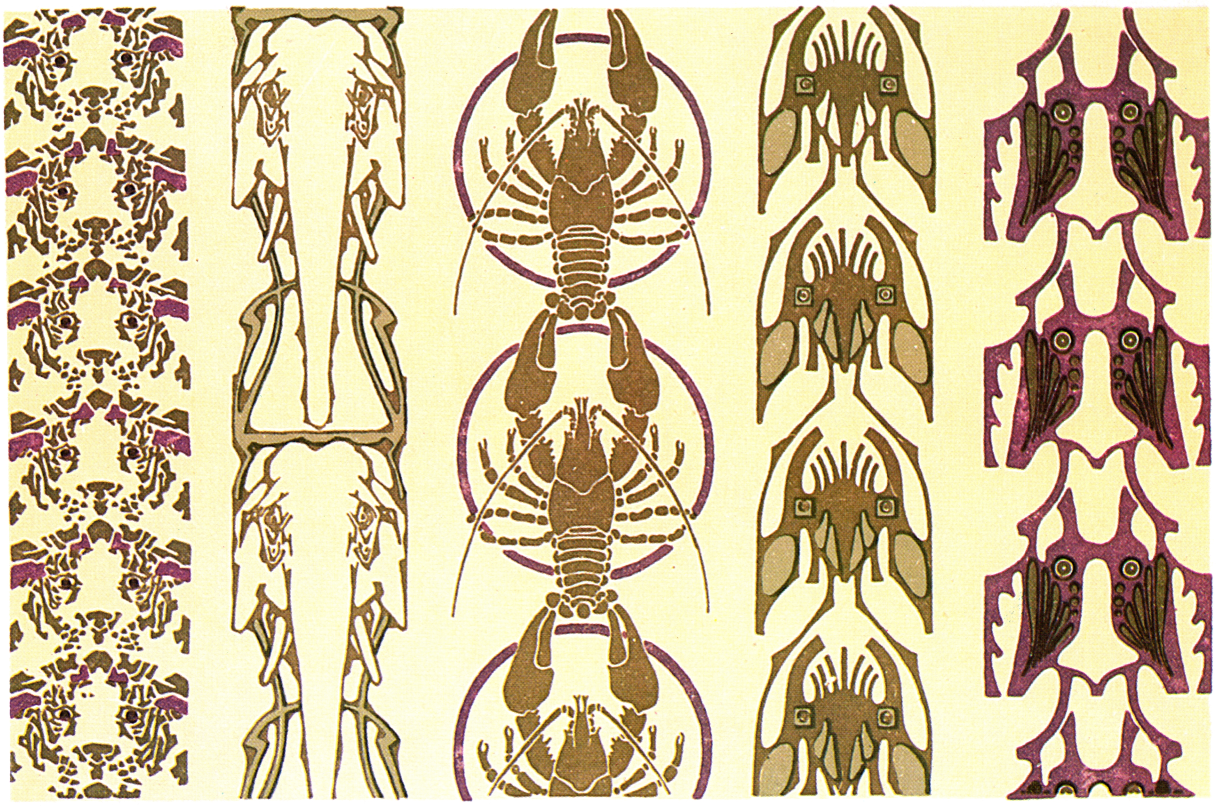

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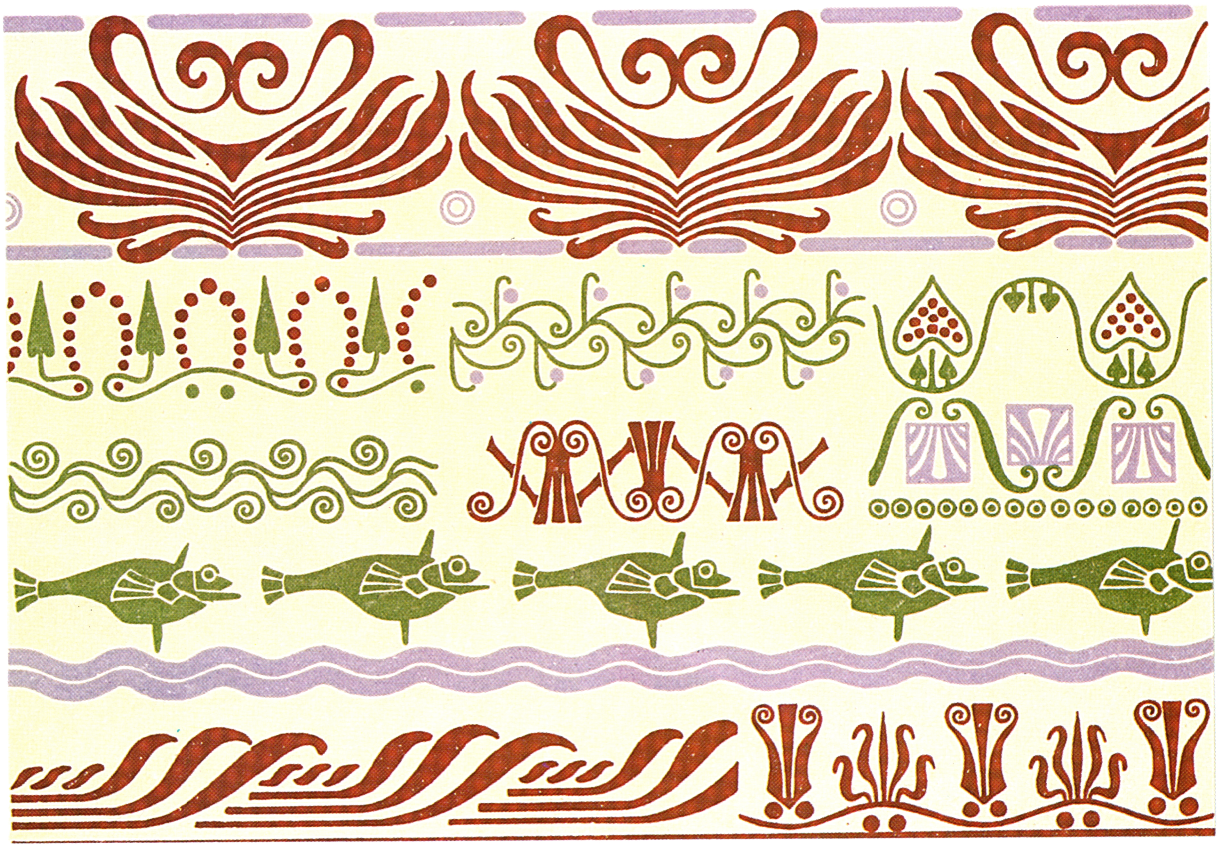

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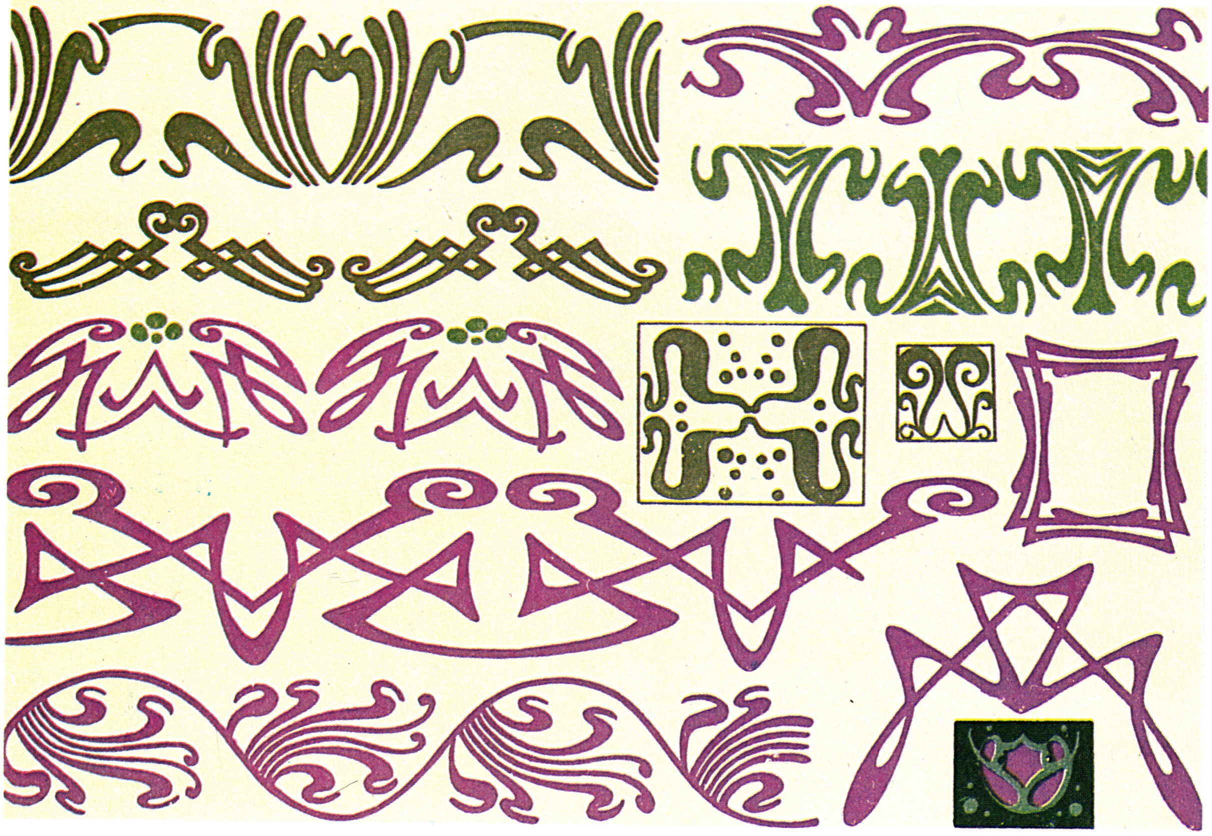

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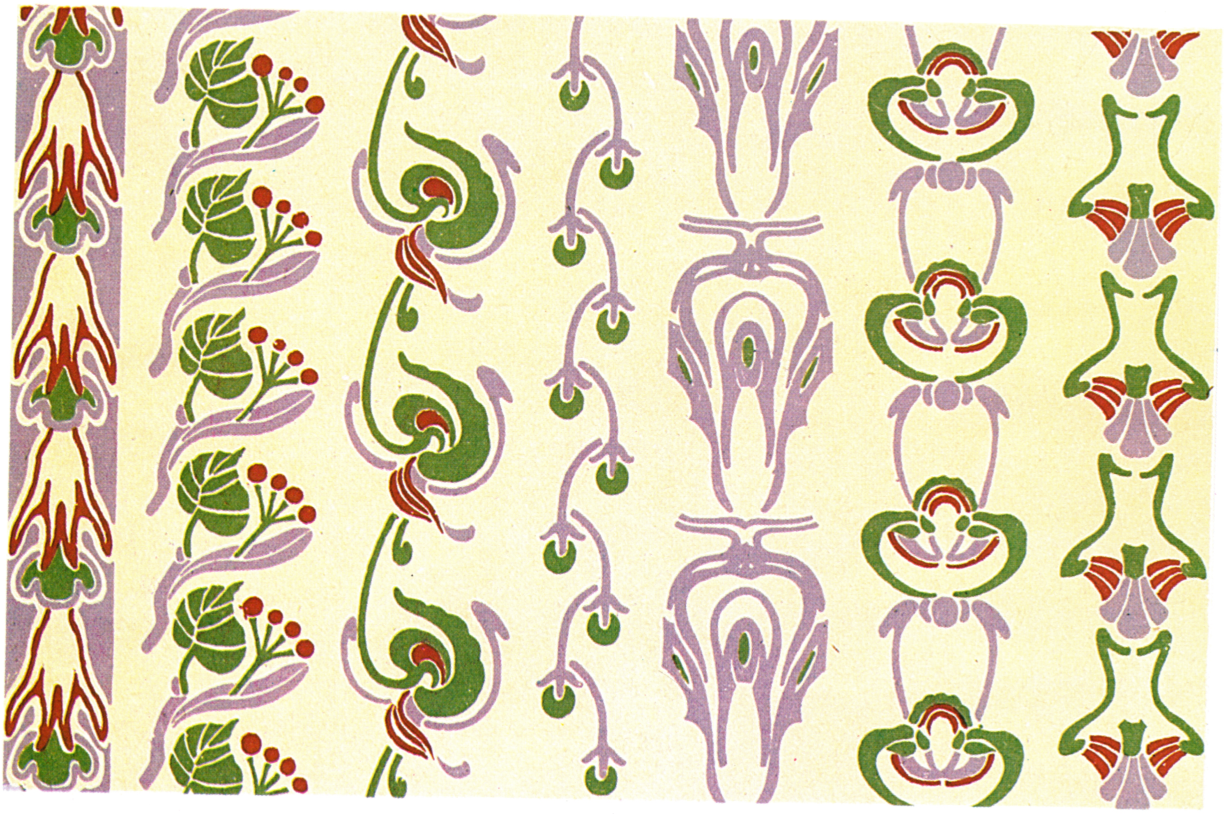

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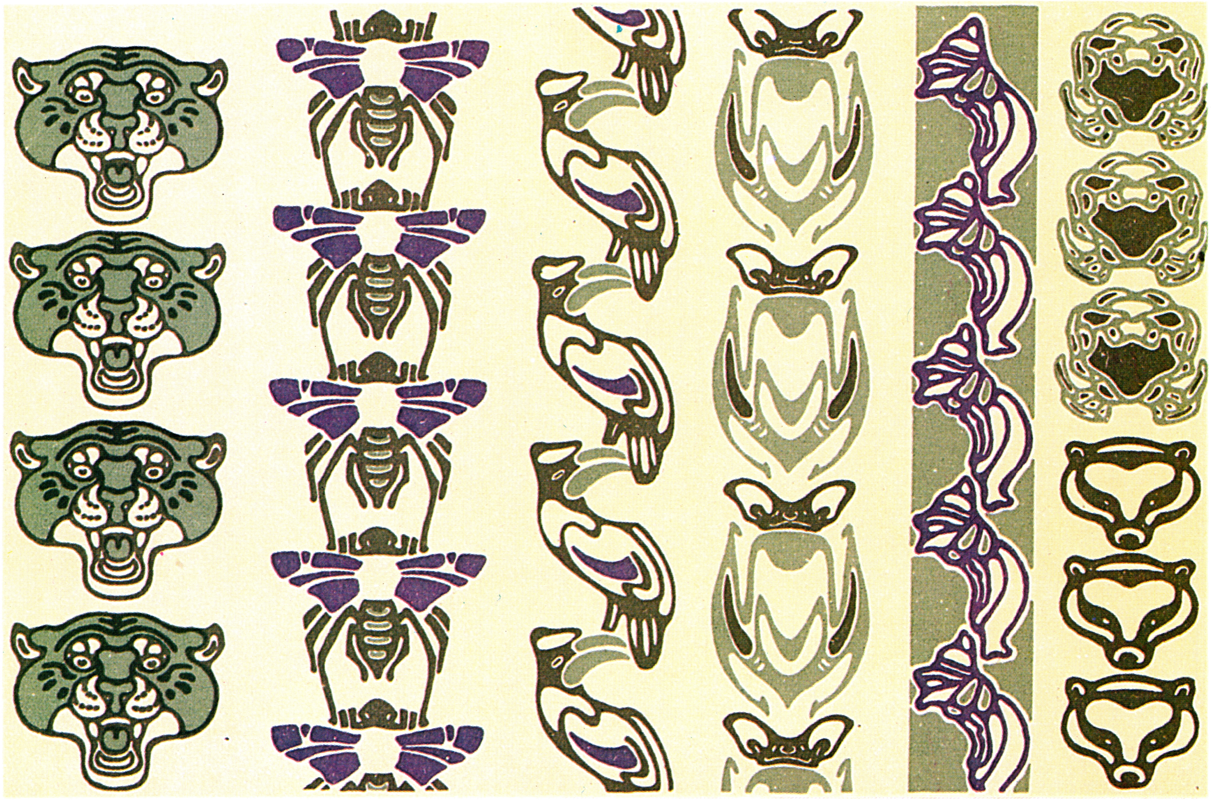

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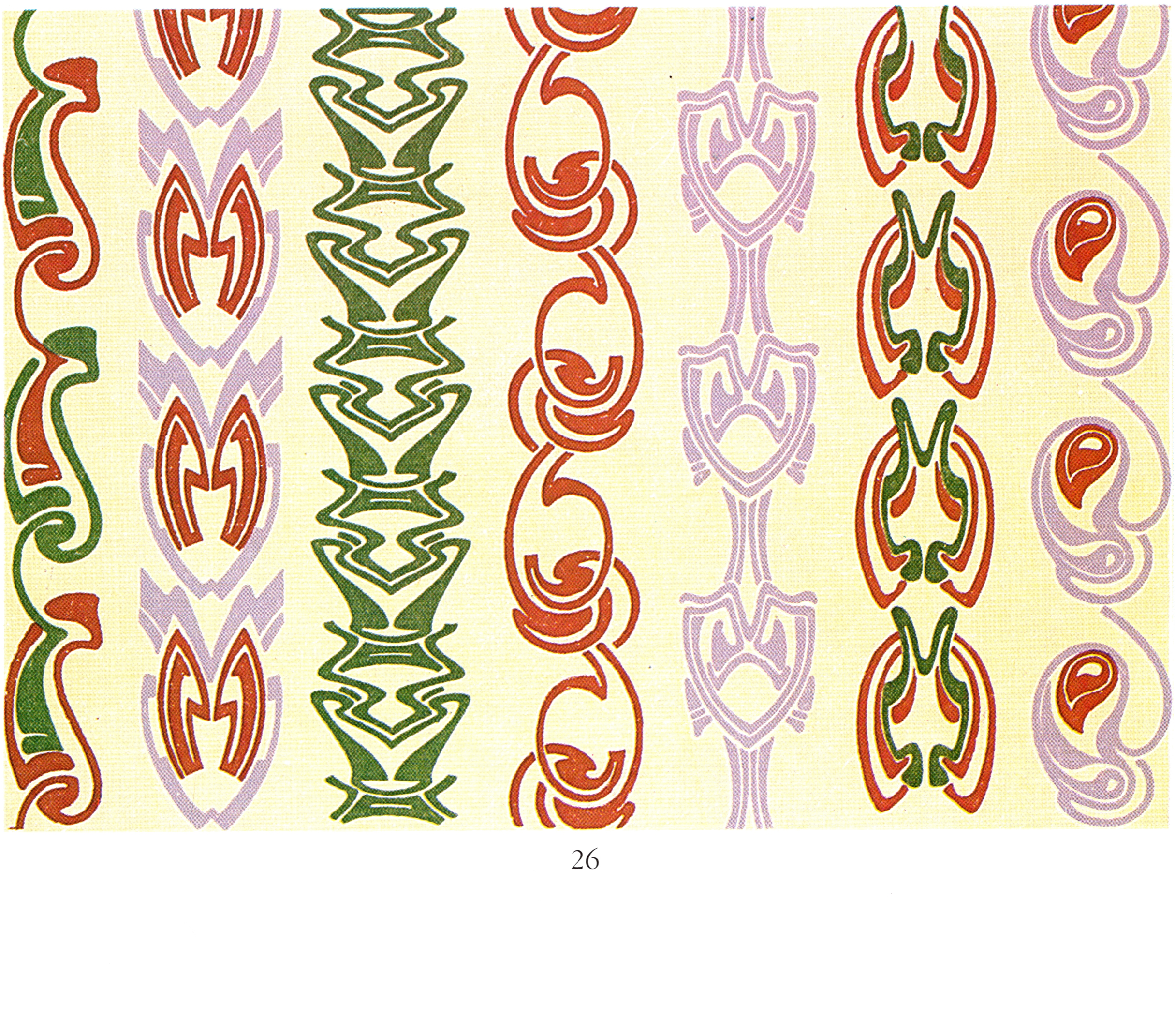

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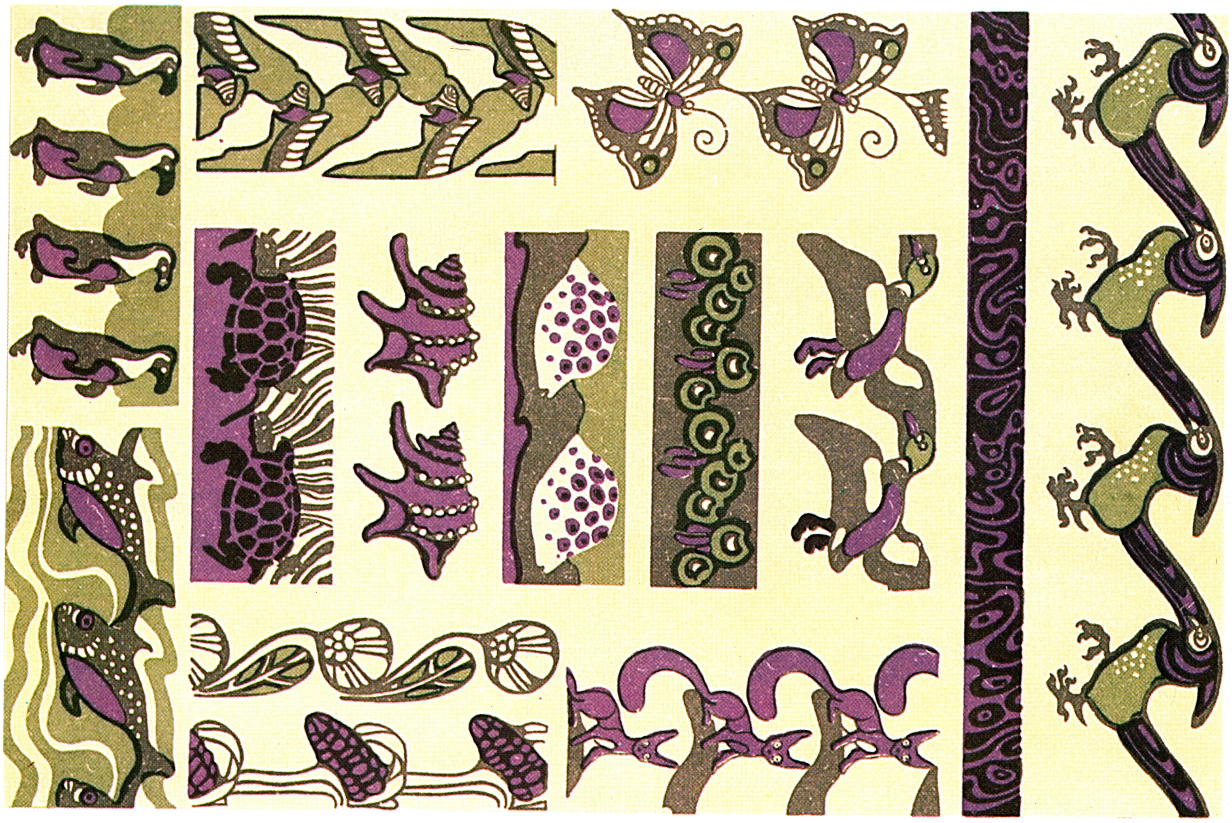

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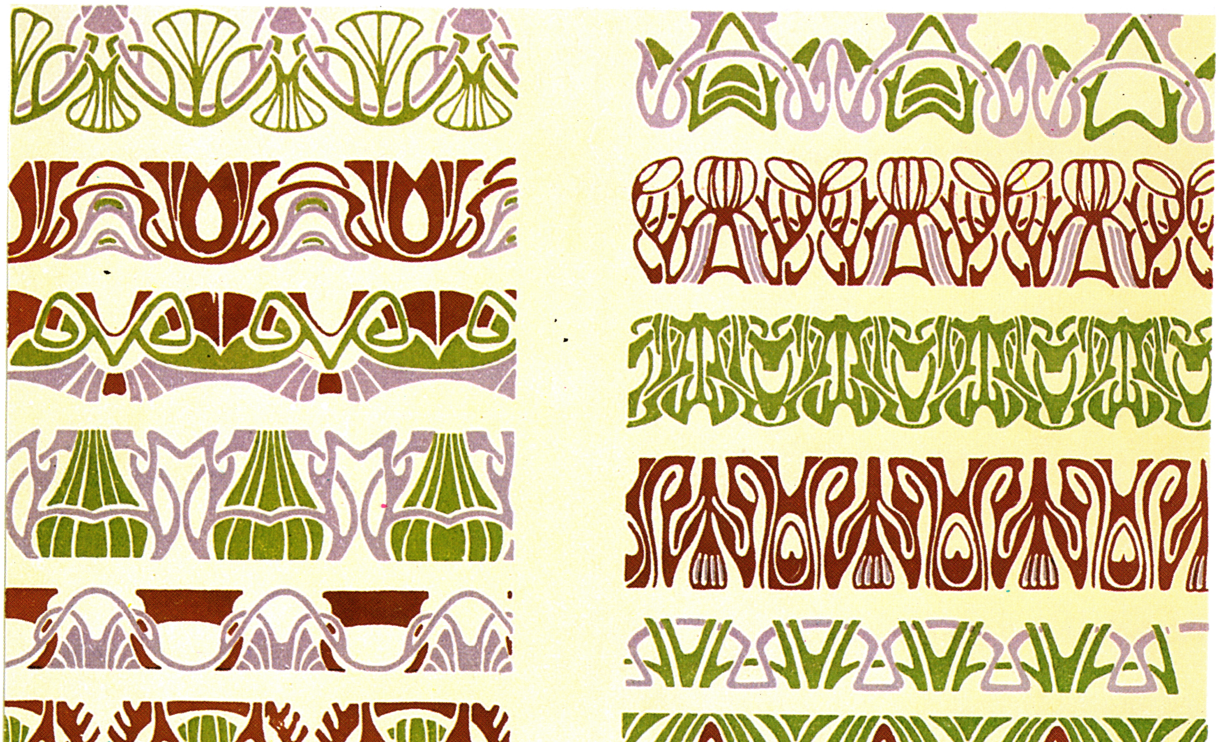

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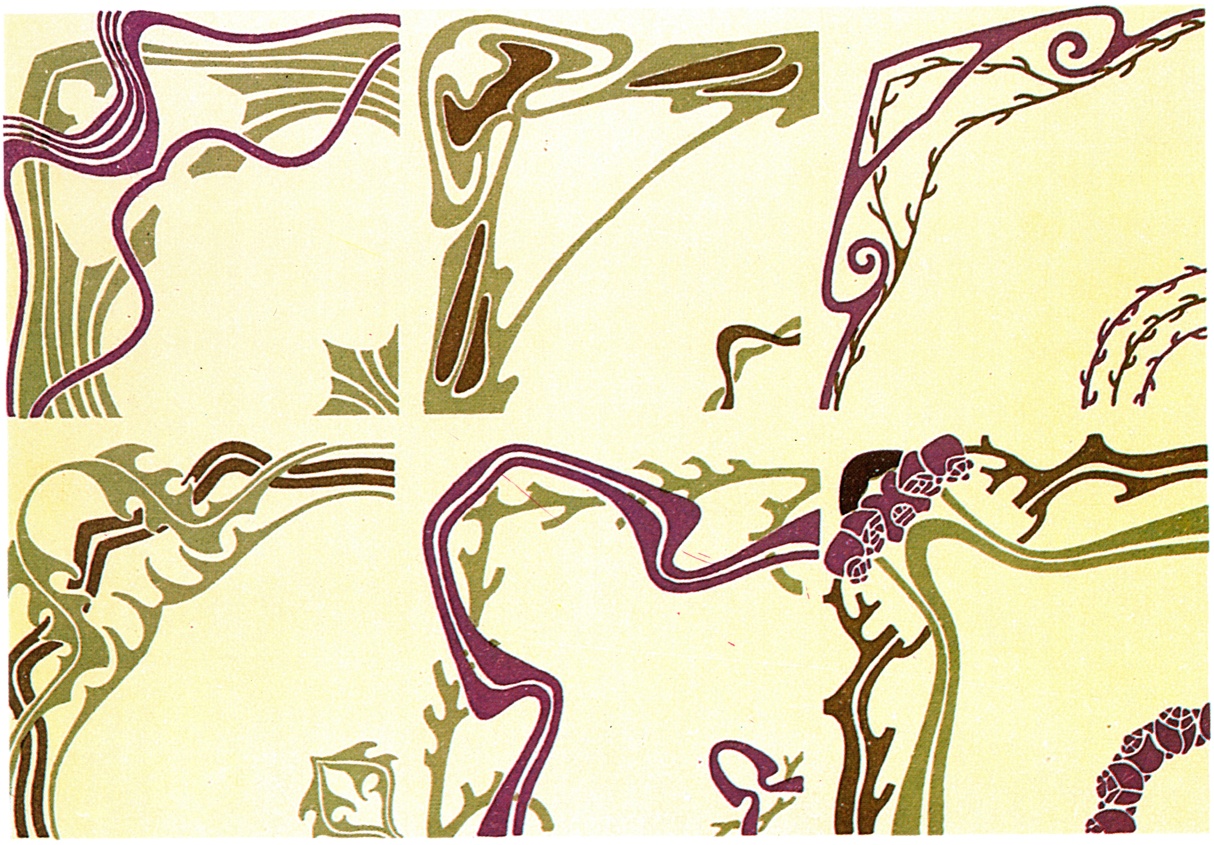

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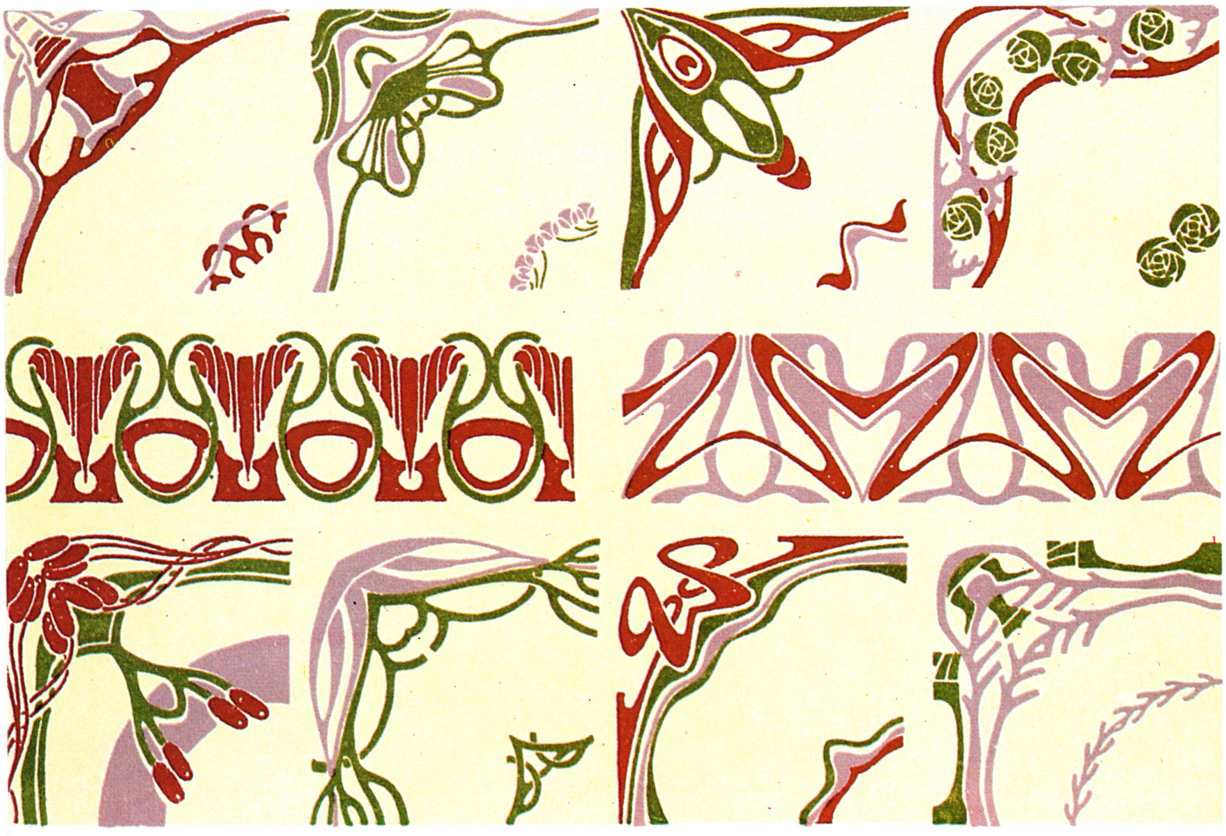

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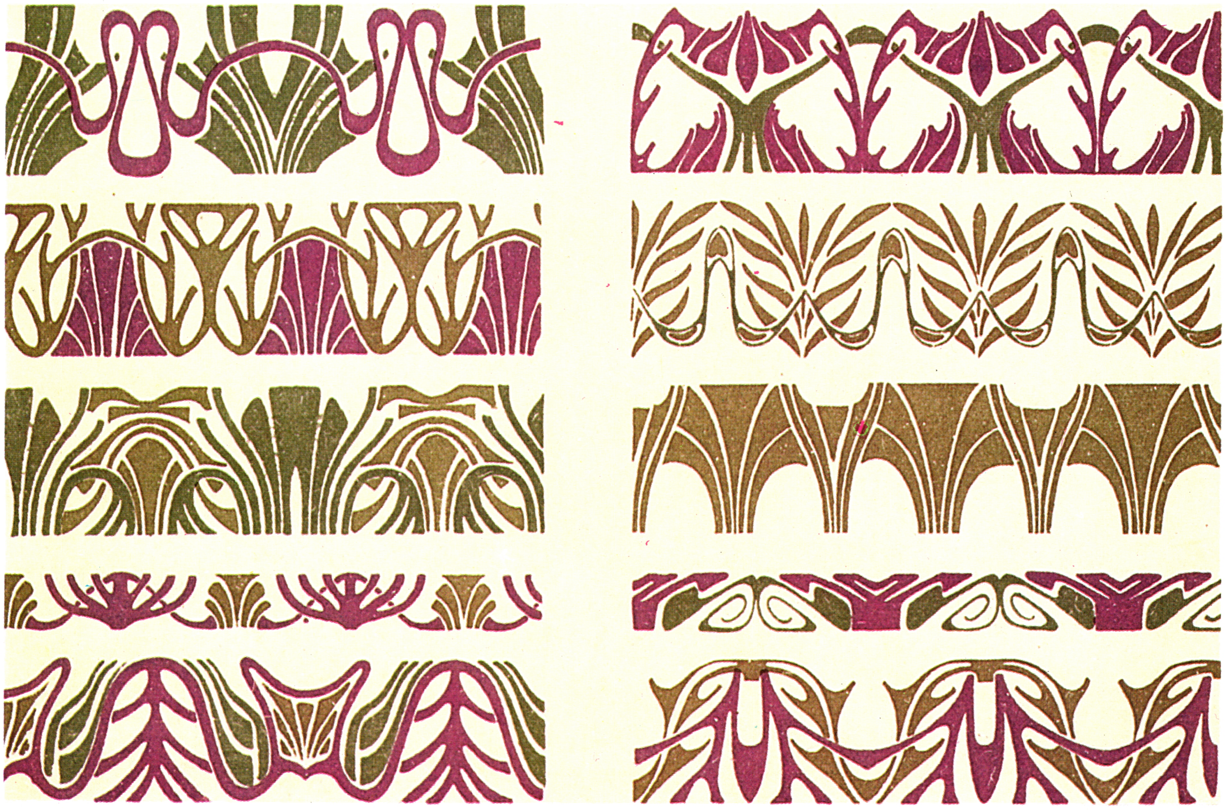

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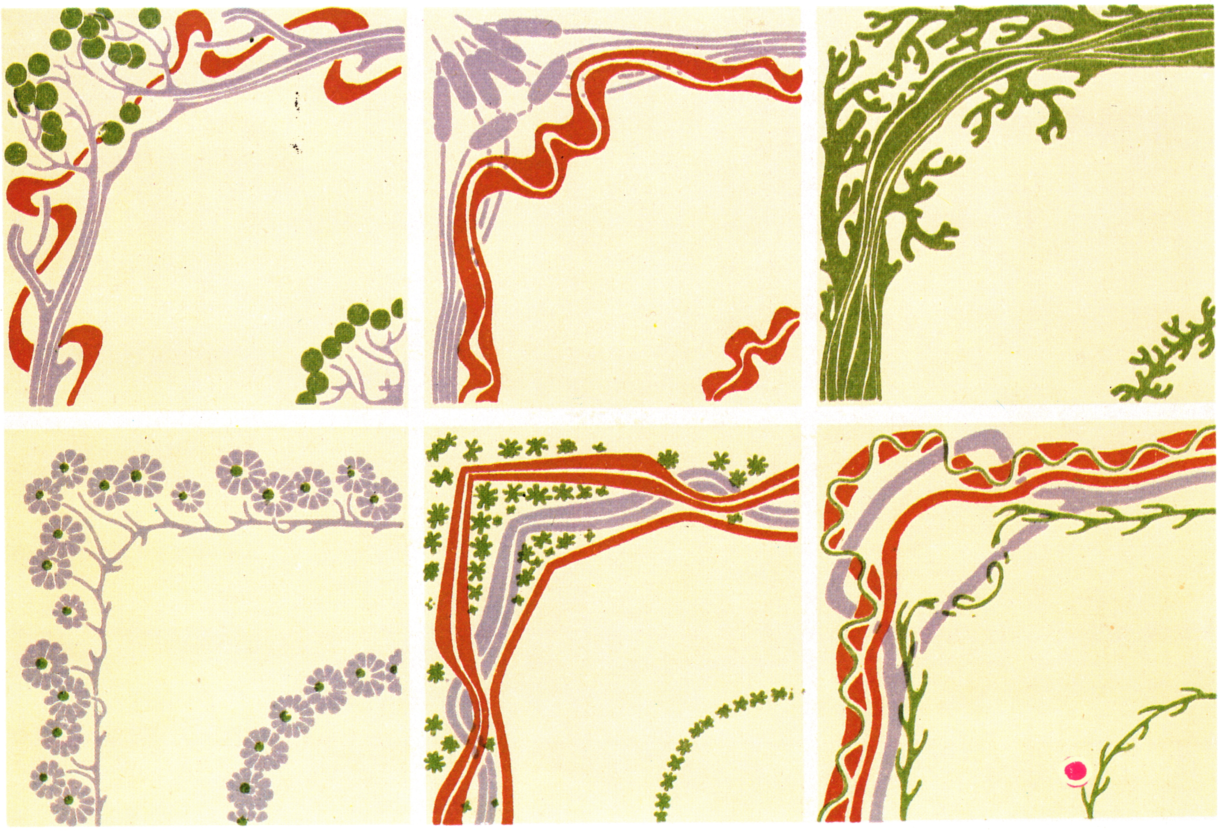

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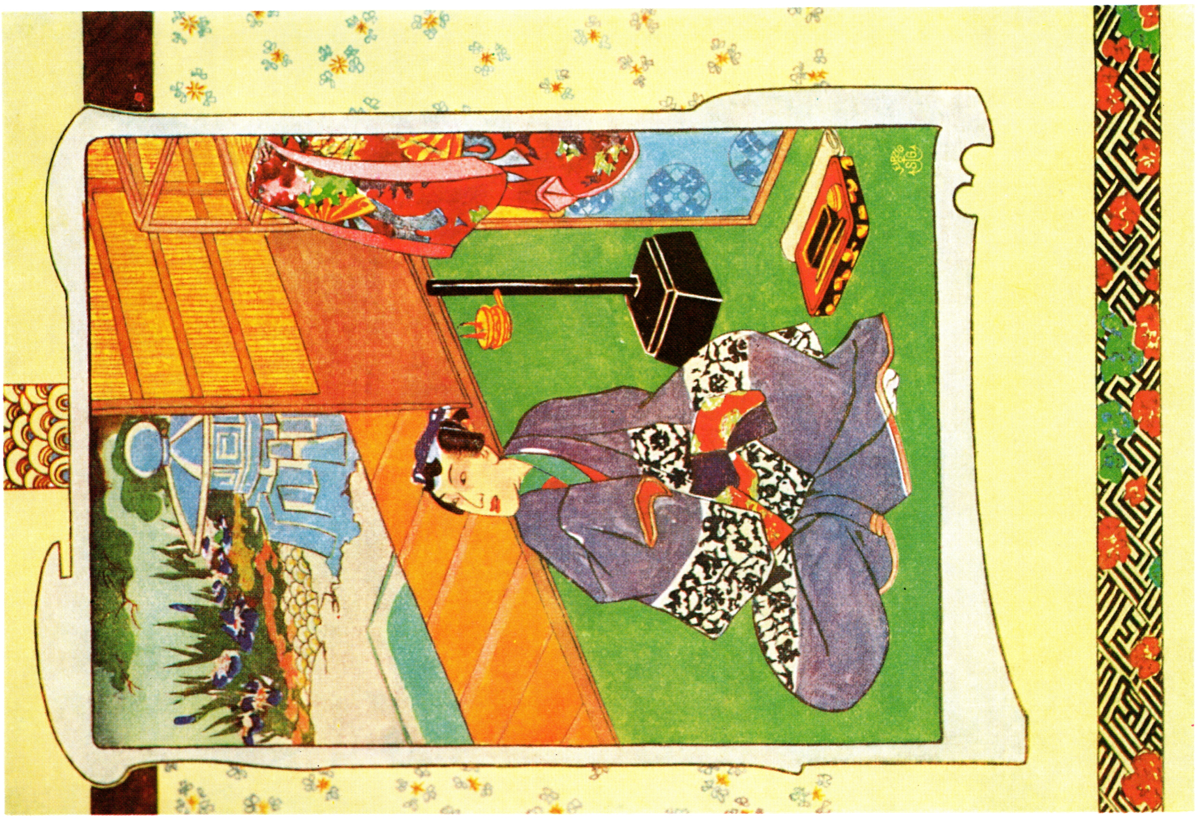

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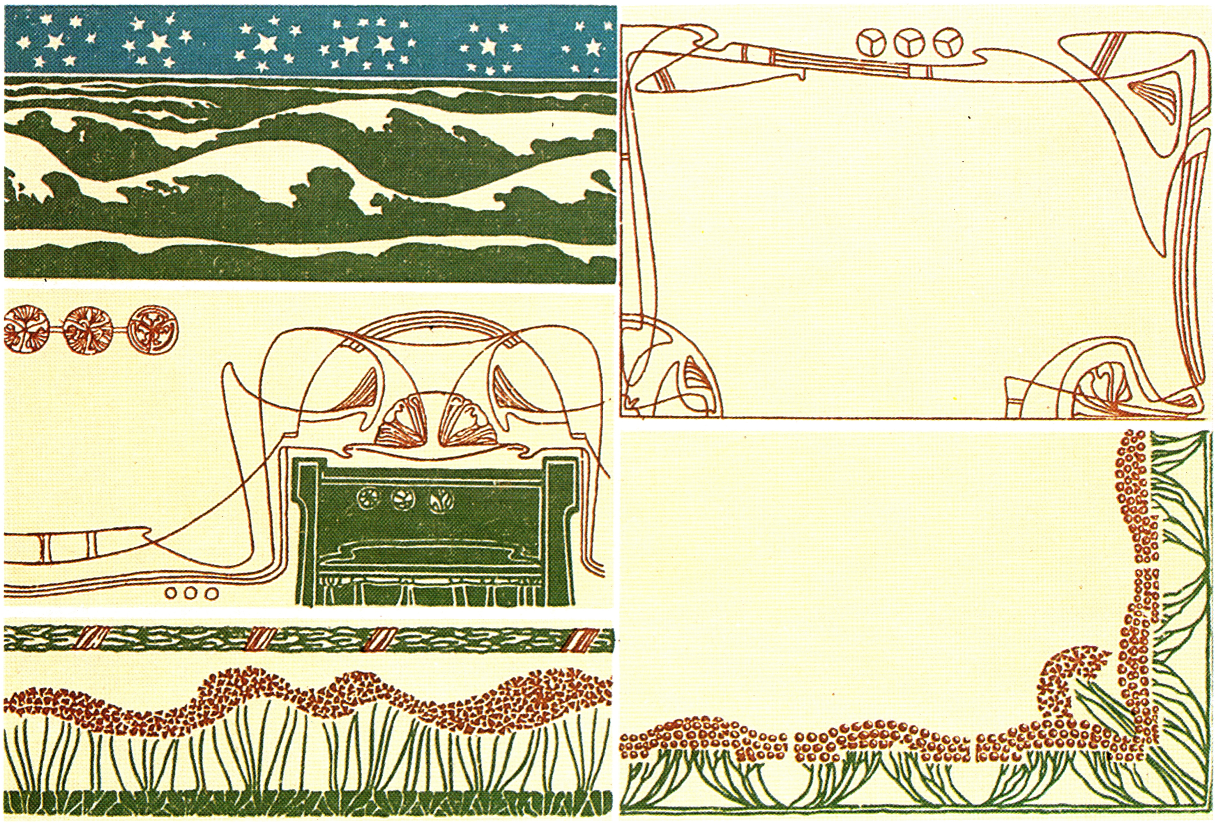

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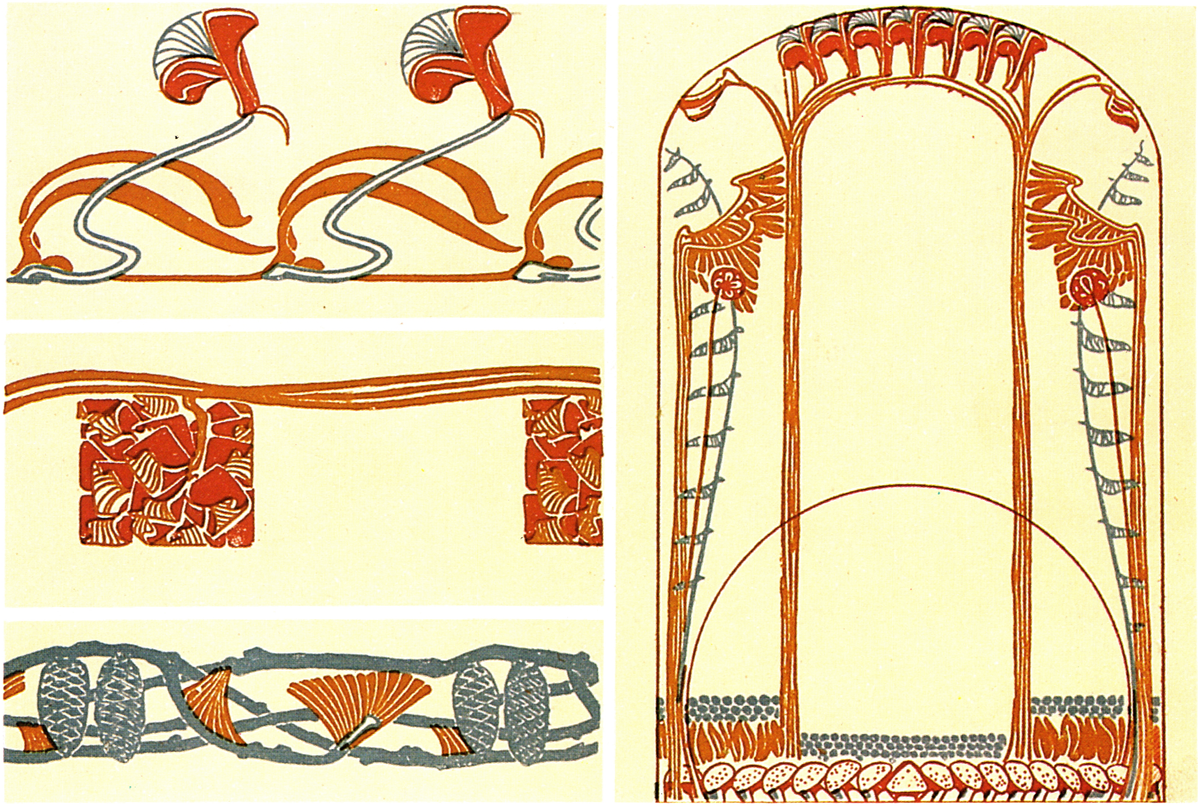

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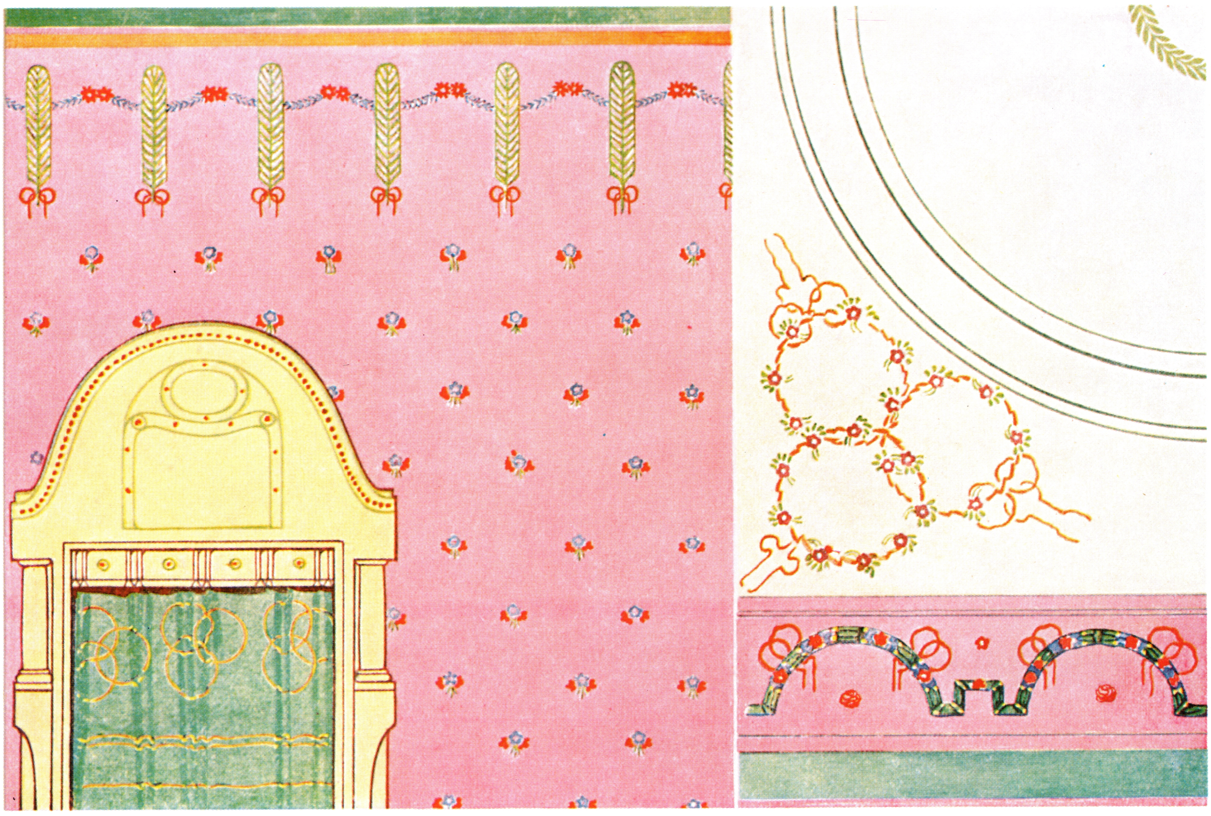

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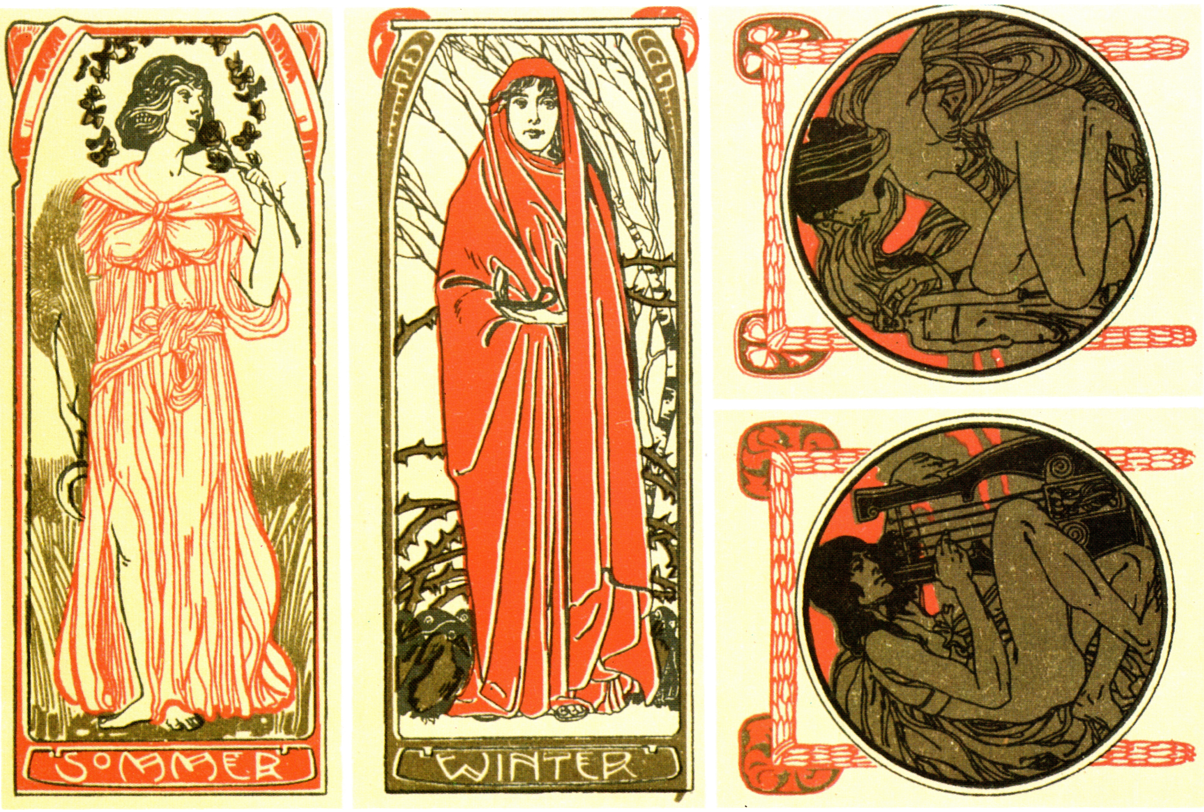
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WINTER

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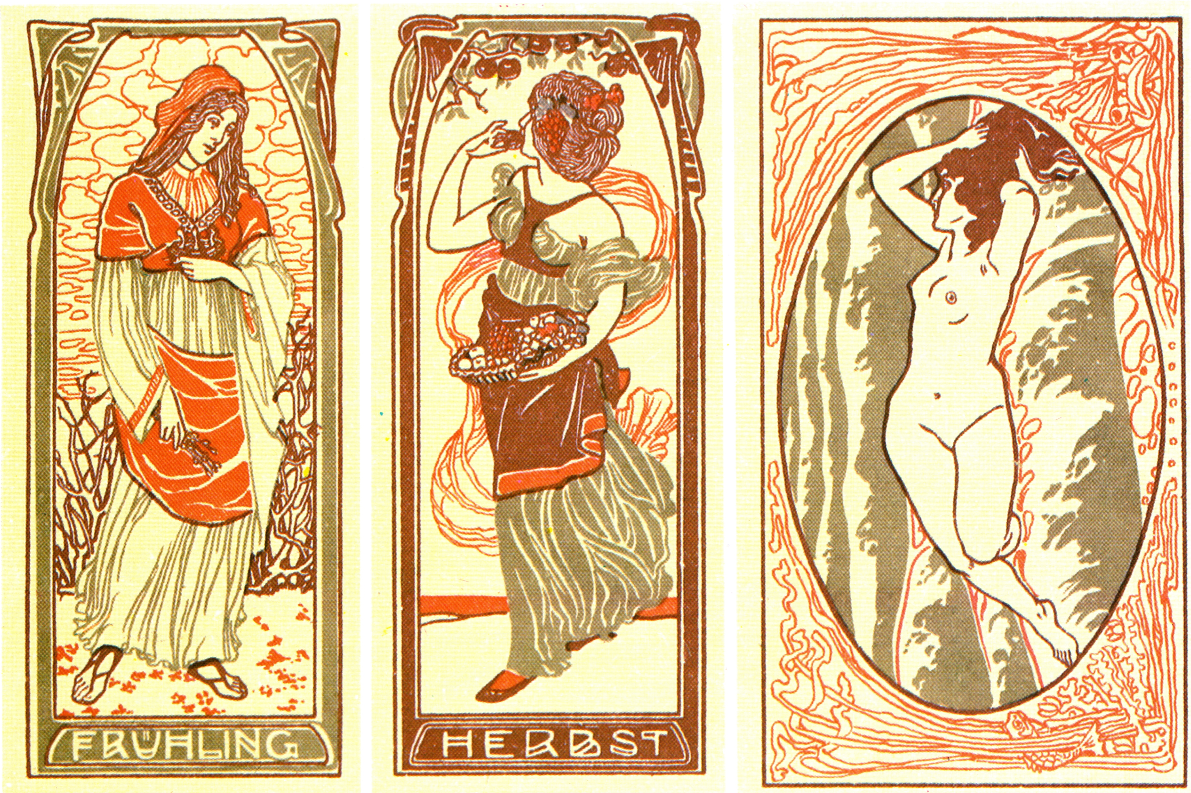
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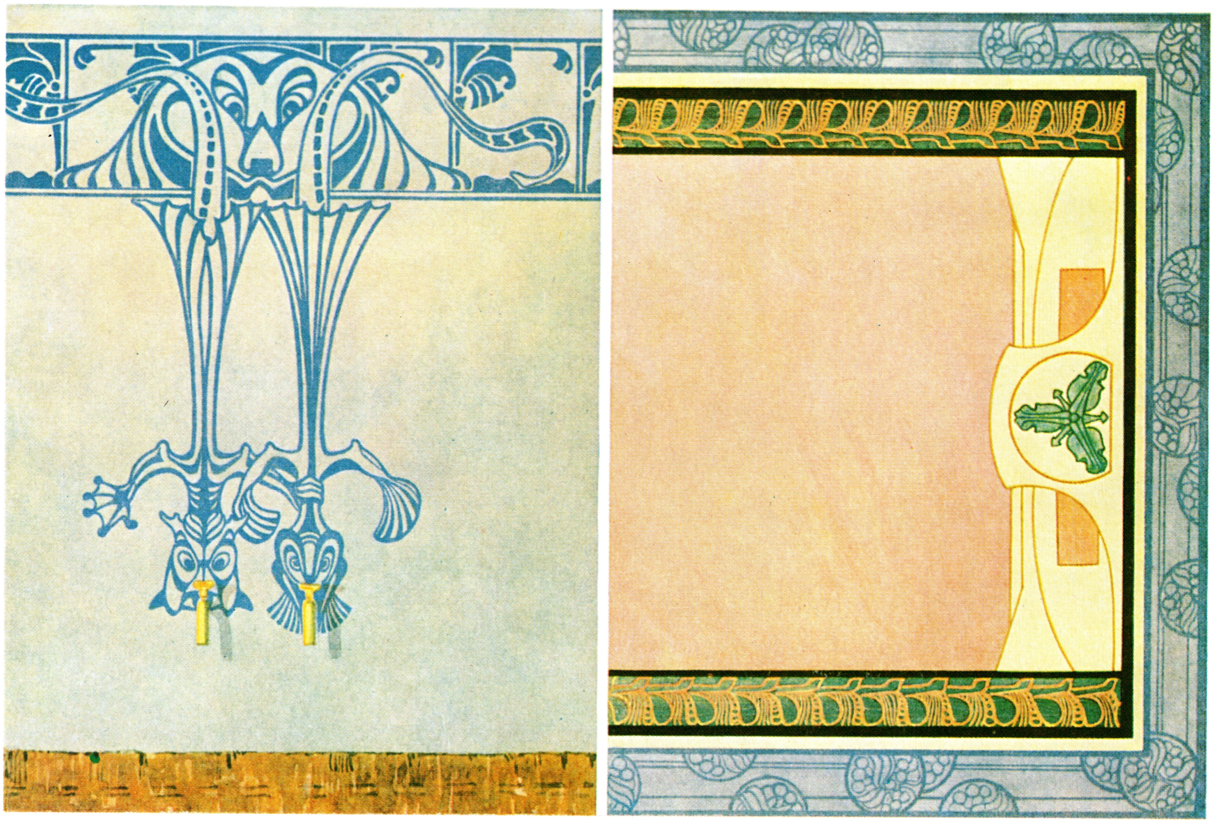

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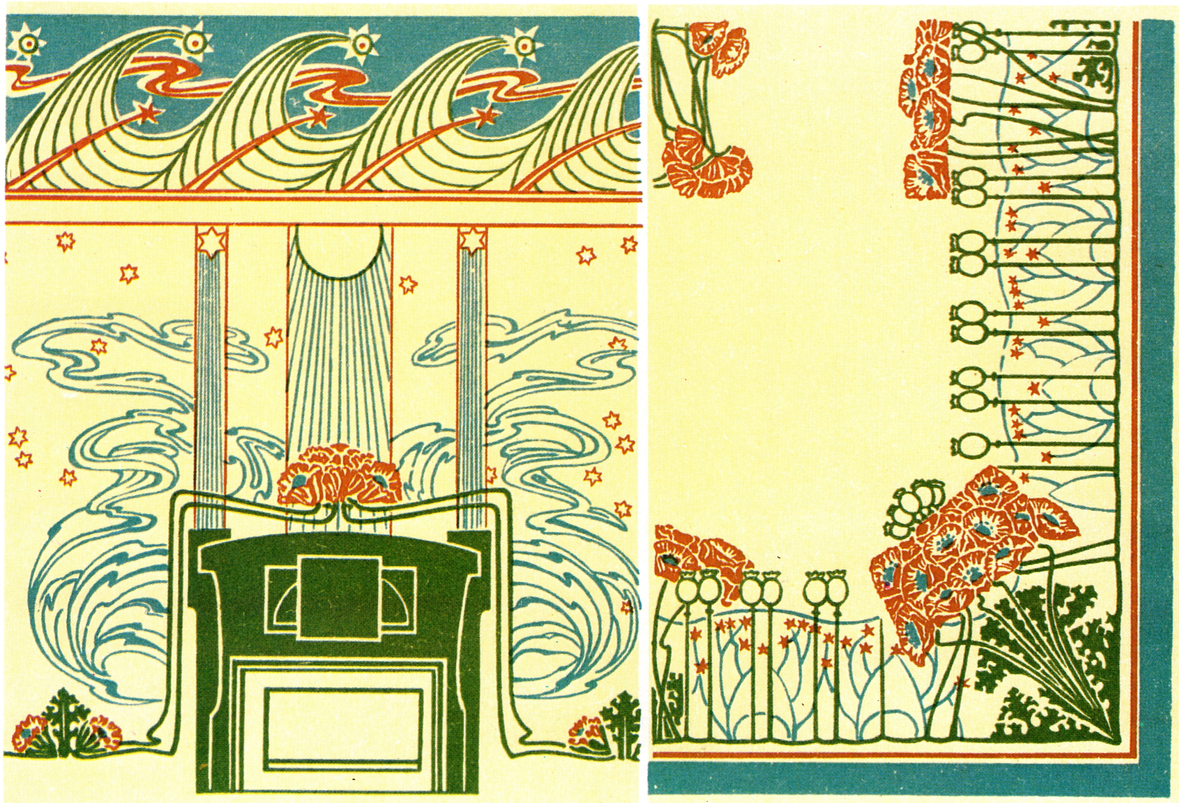

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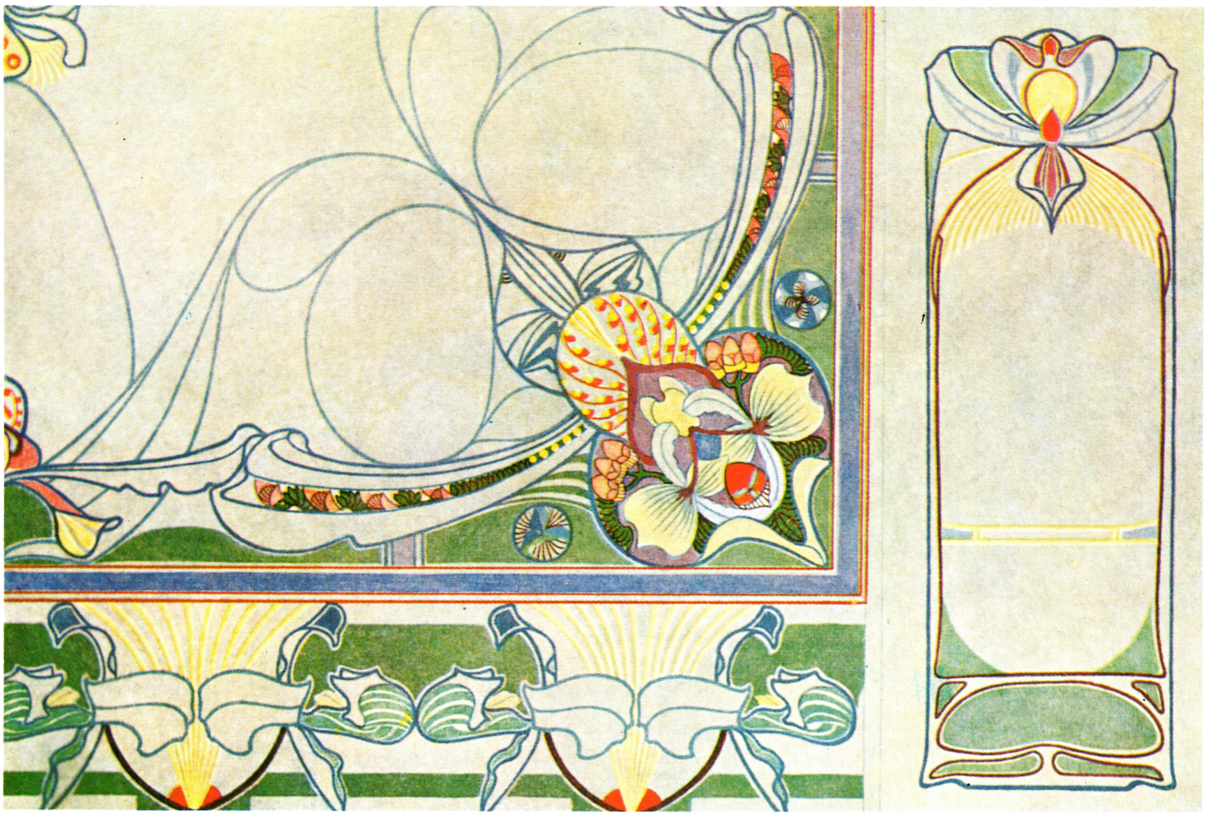

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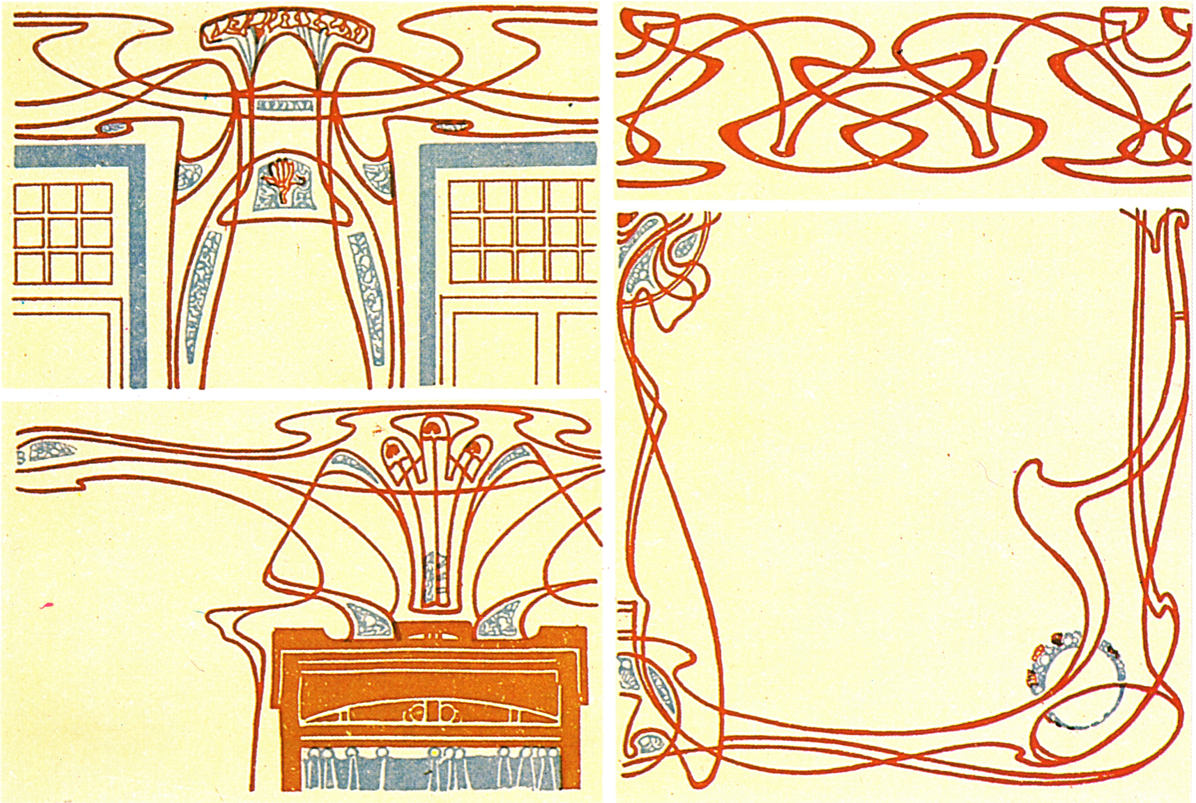

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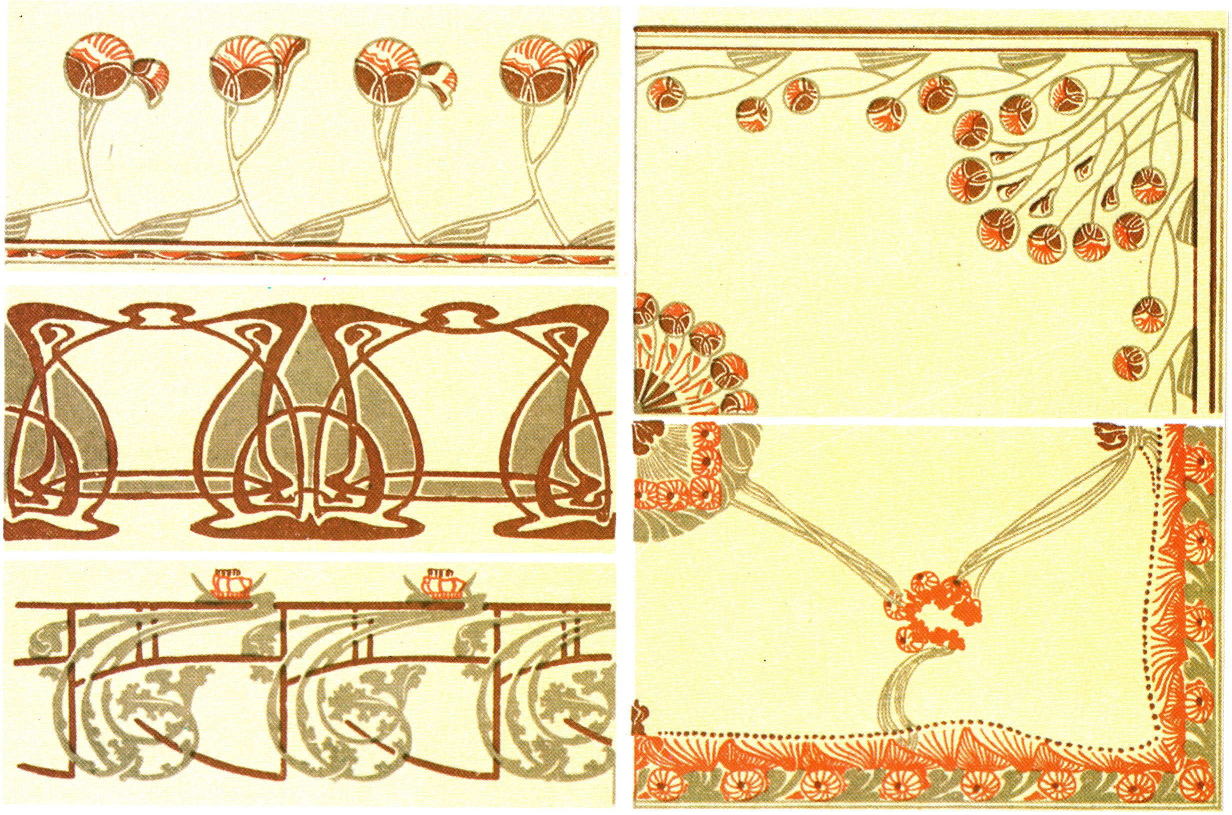

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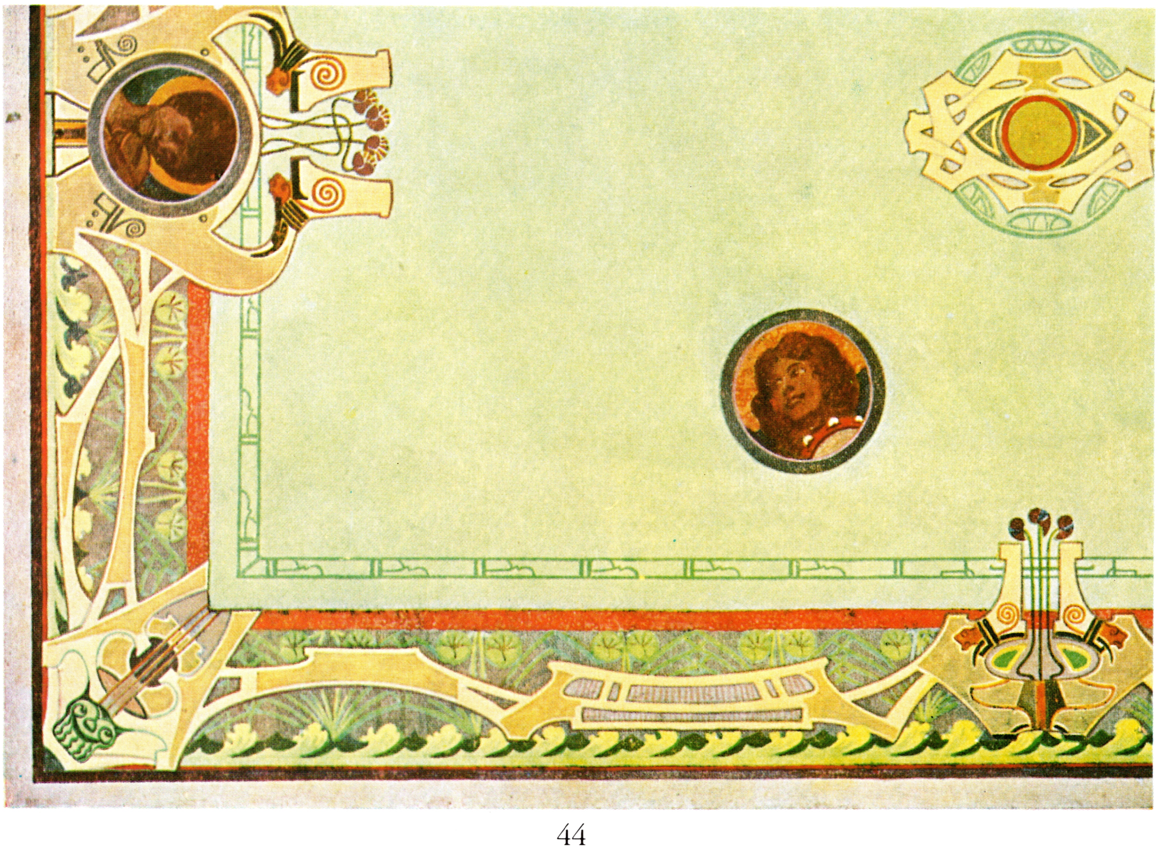

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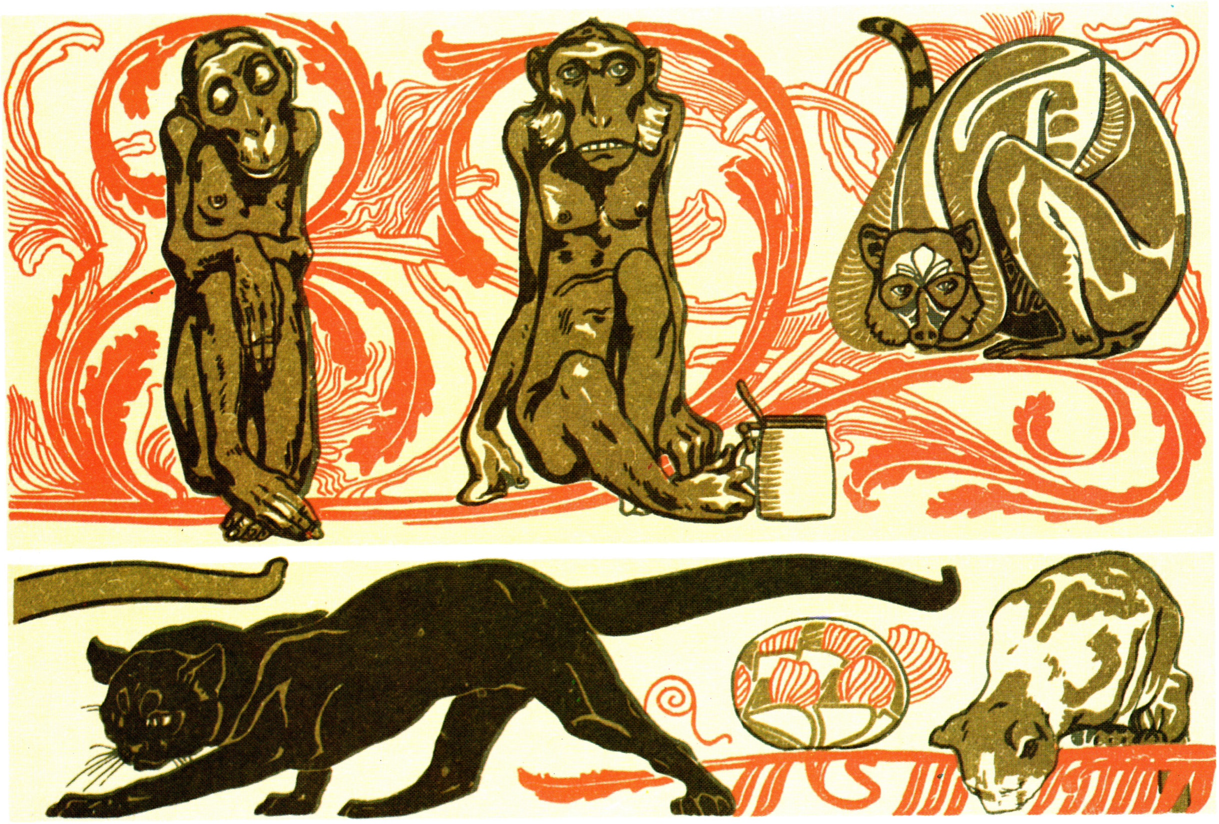

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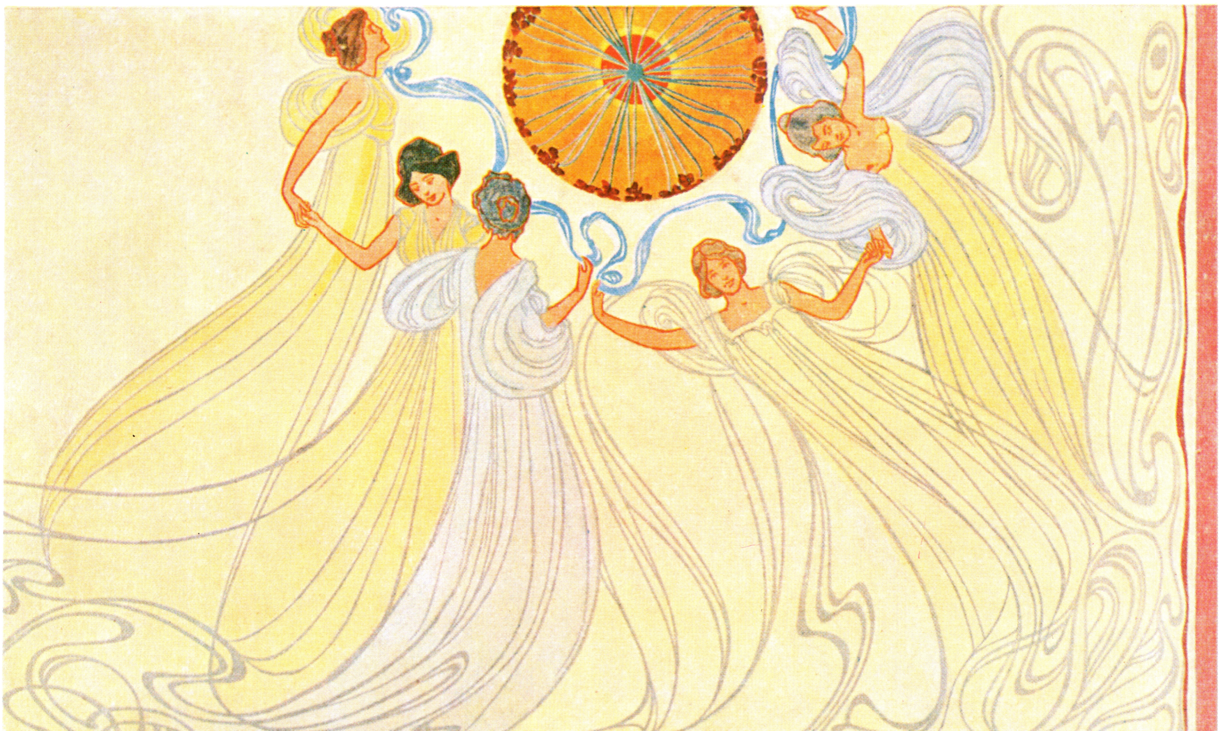

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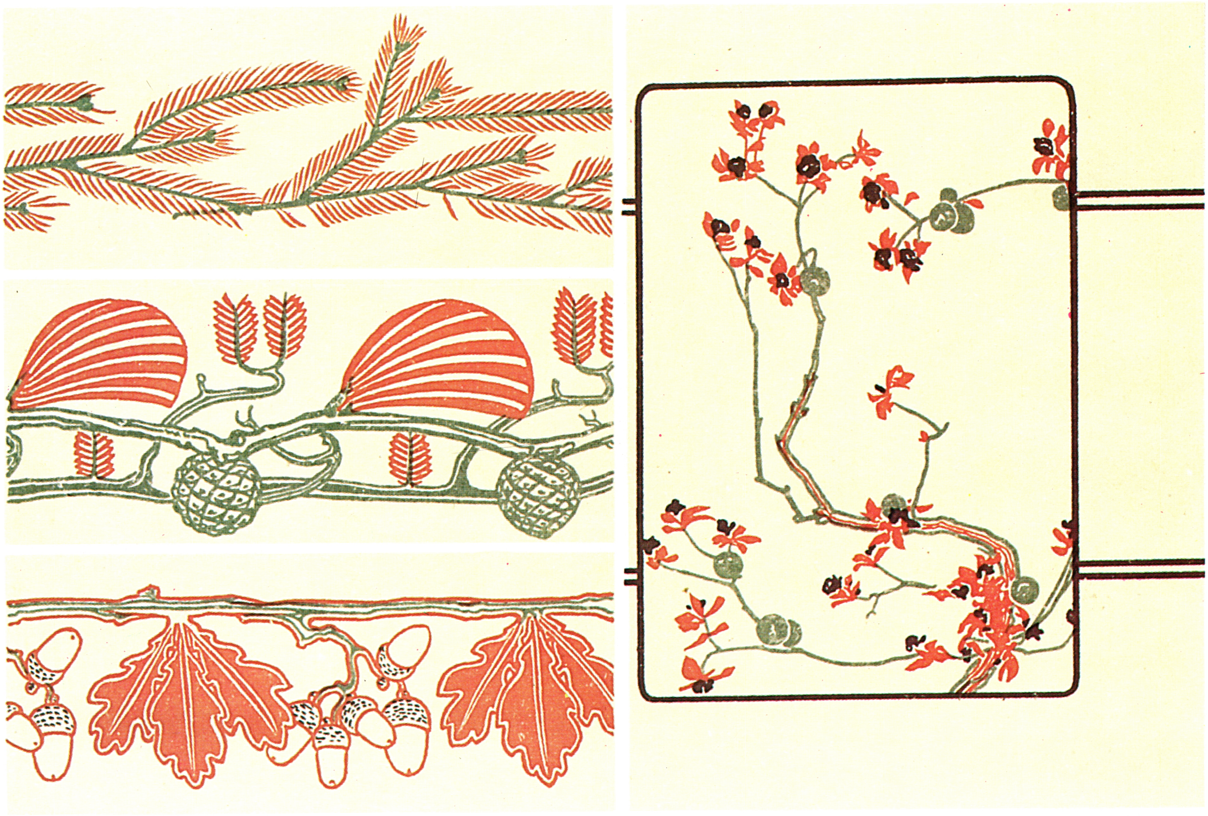

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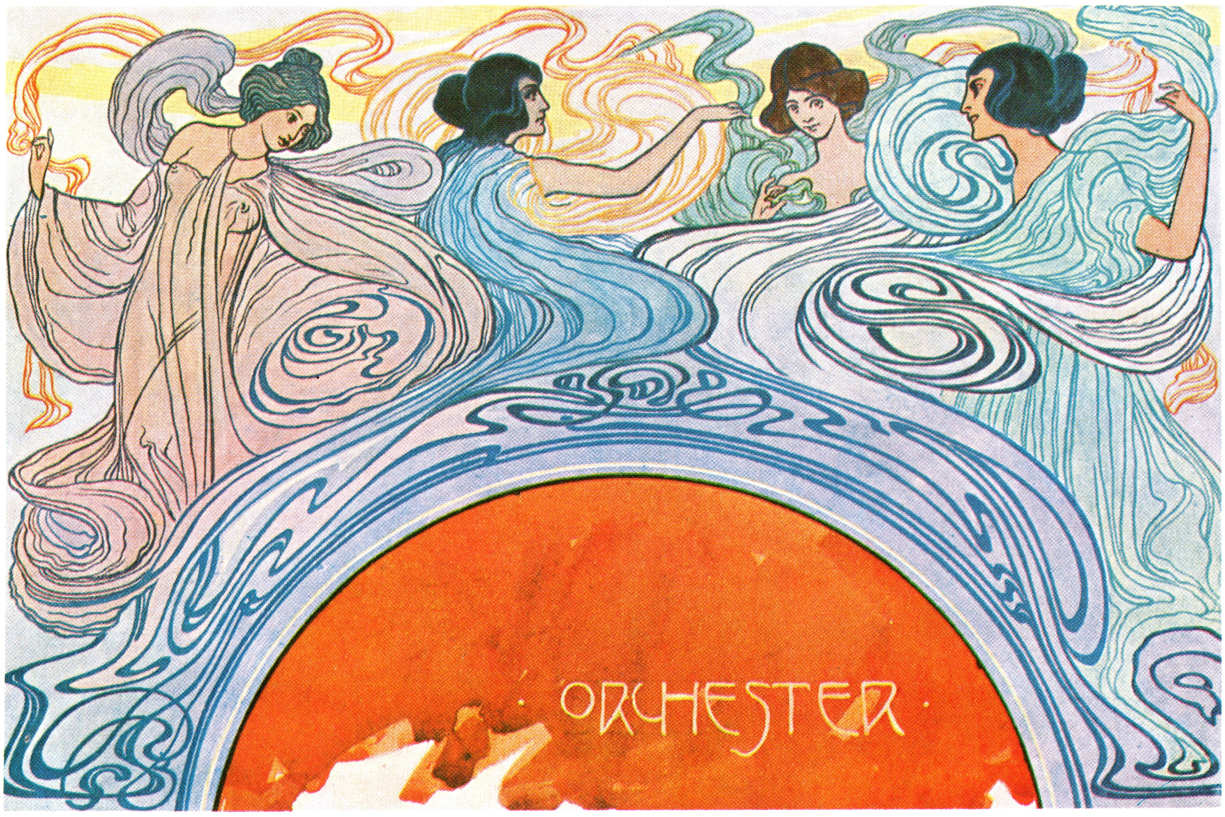

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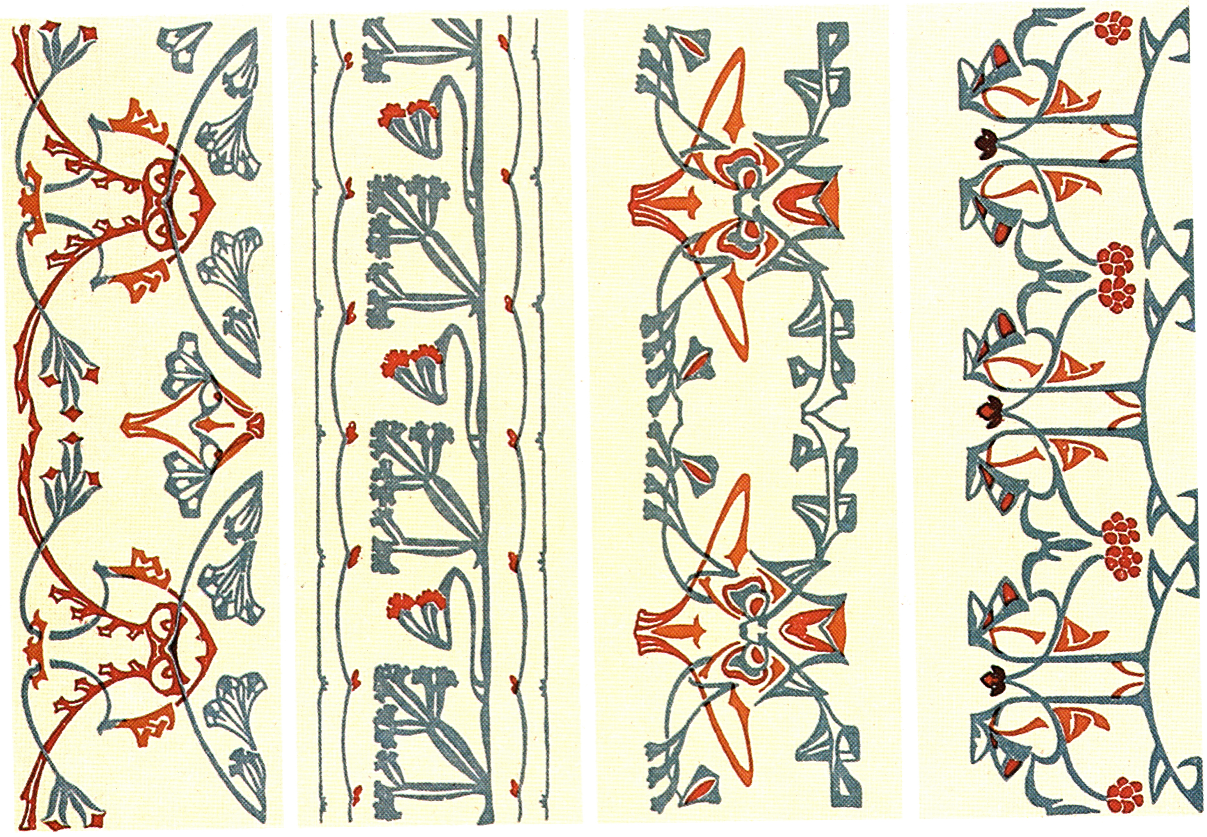

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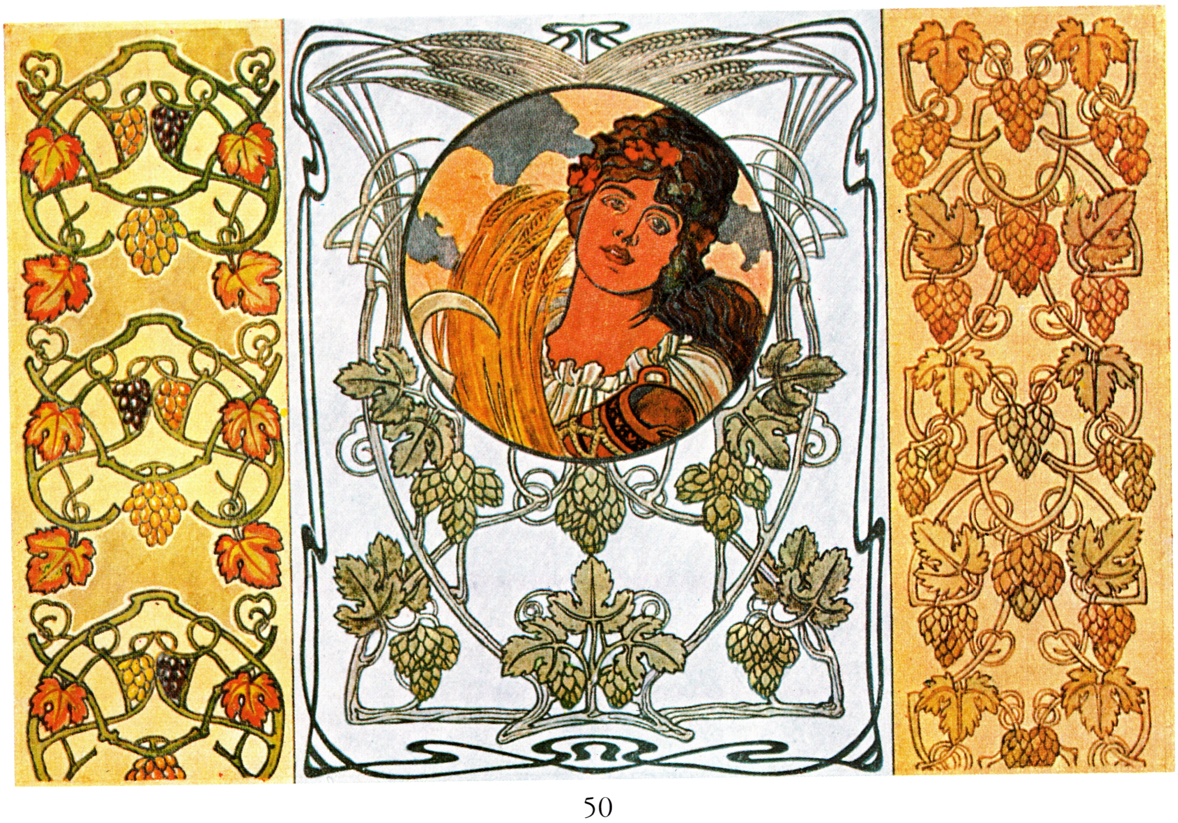

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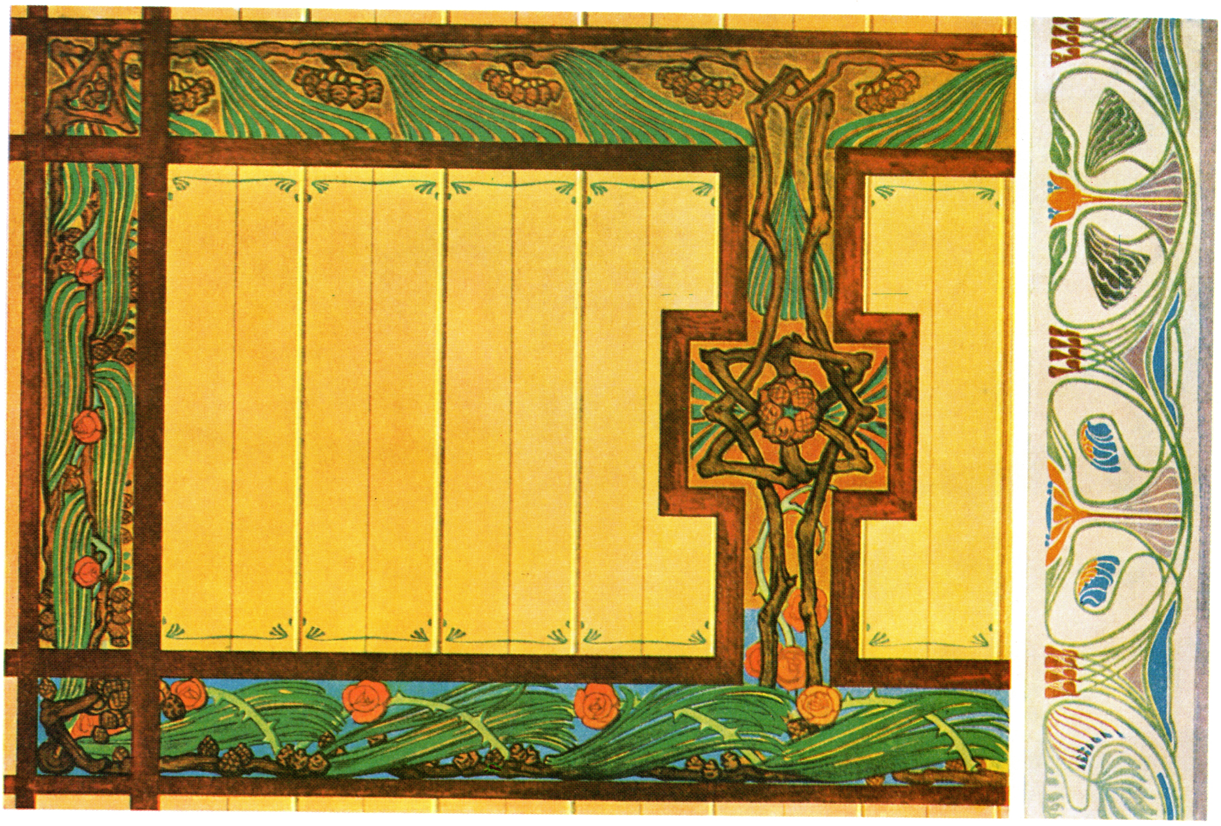

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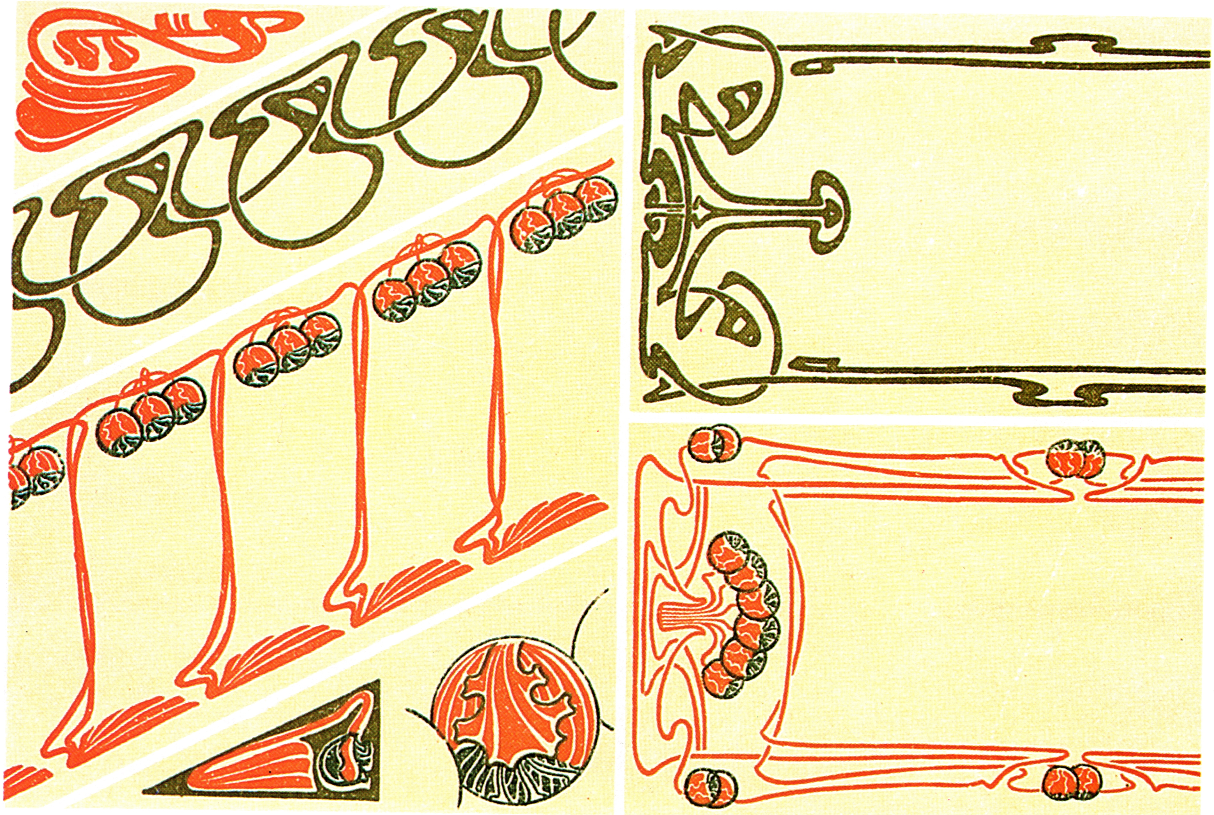

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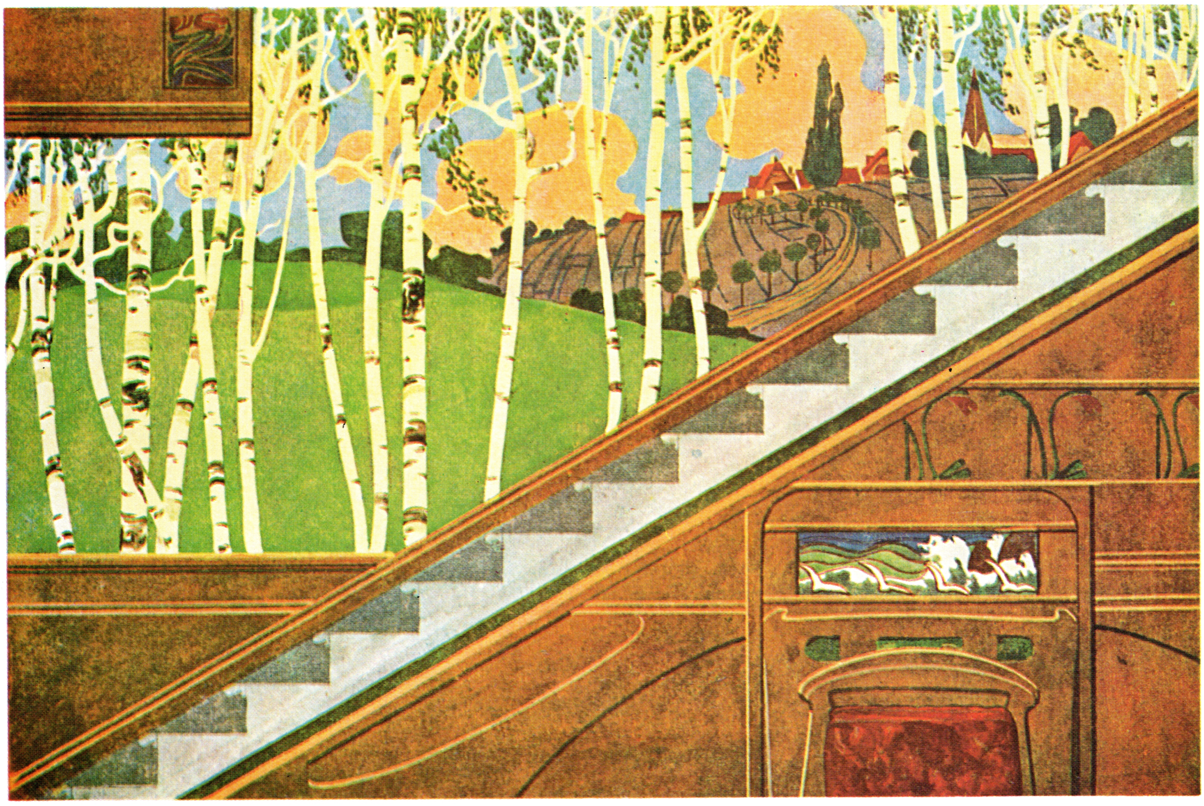

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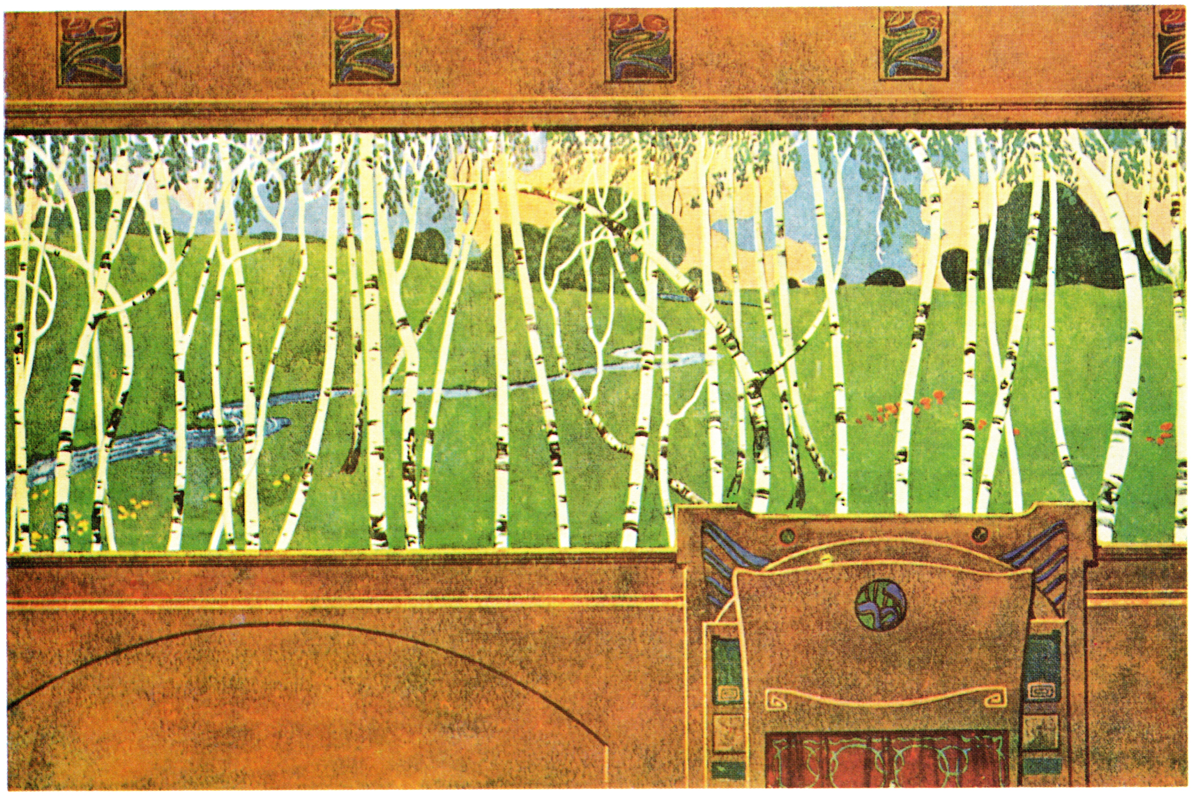

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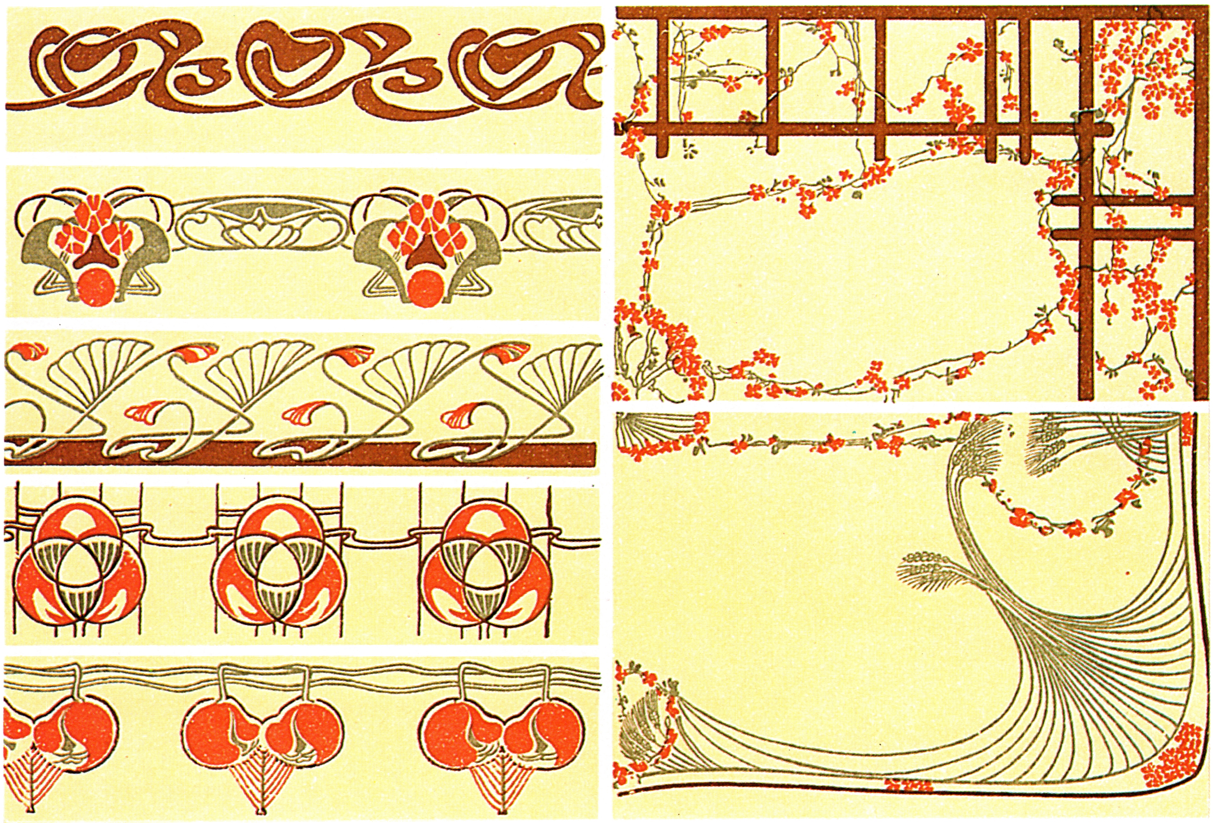

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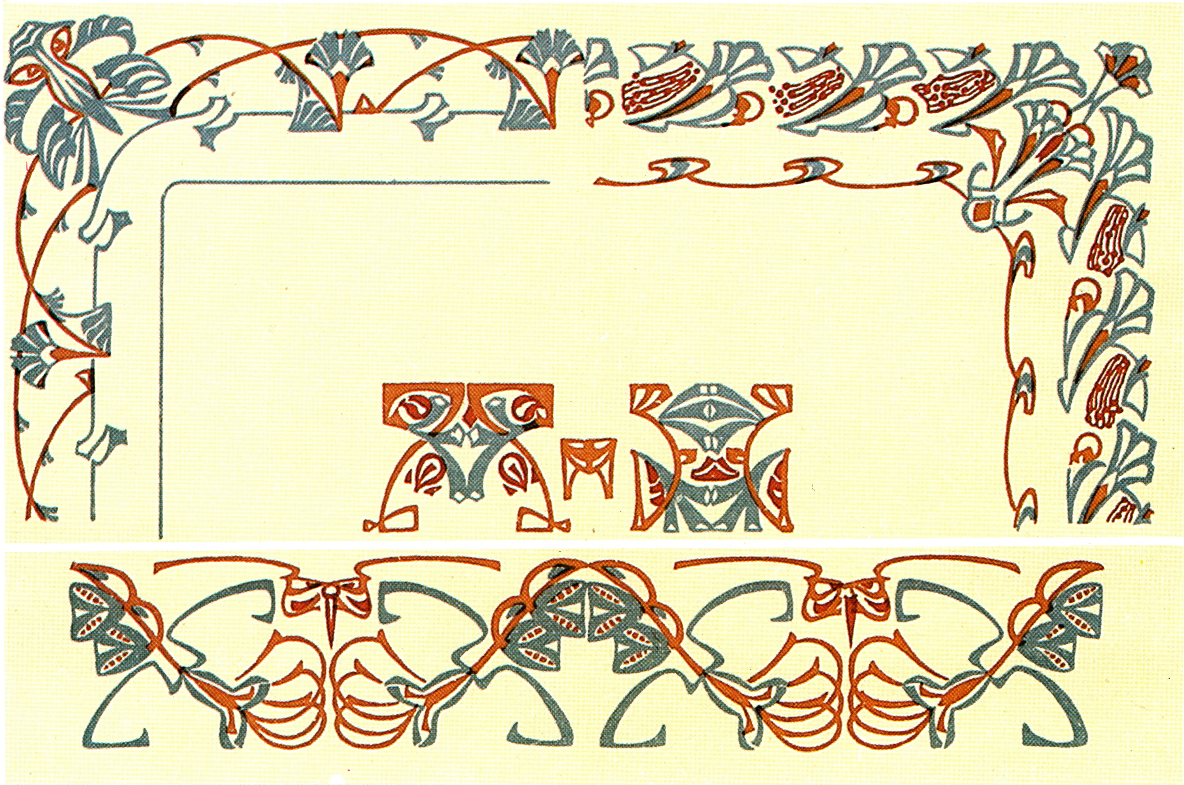

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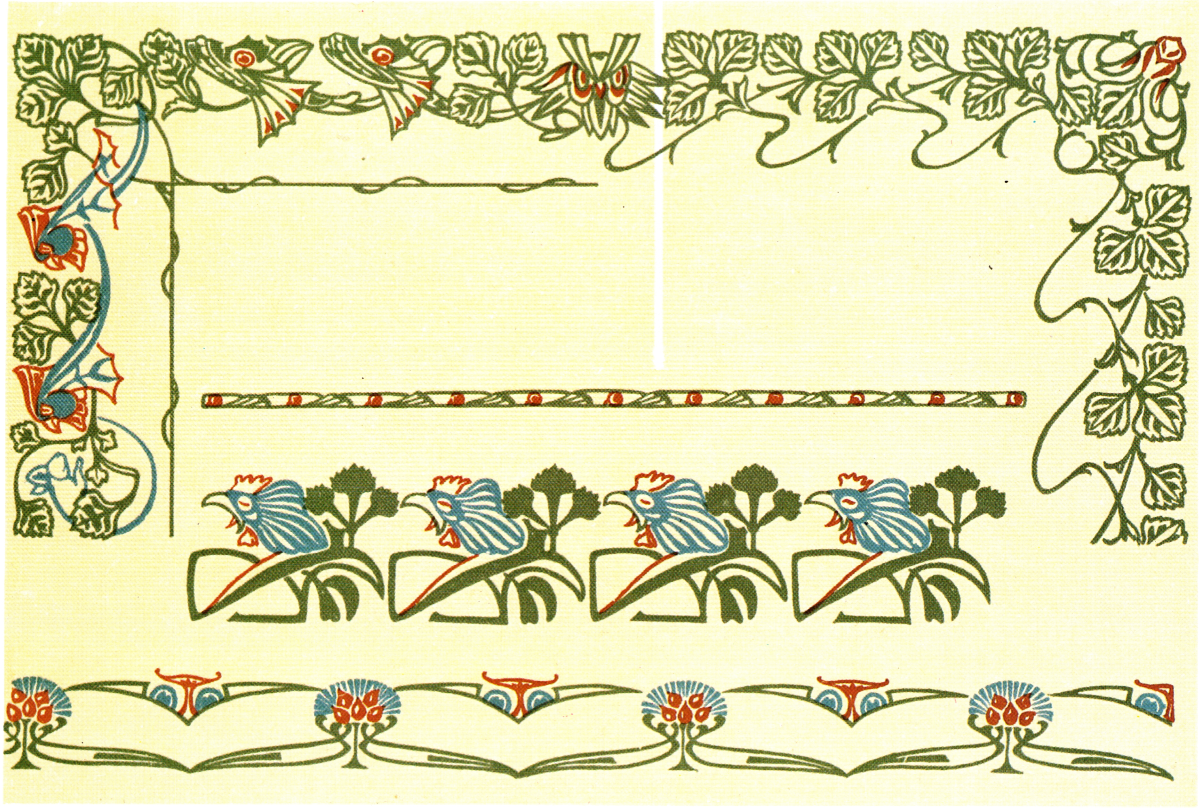

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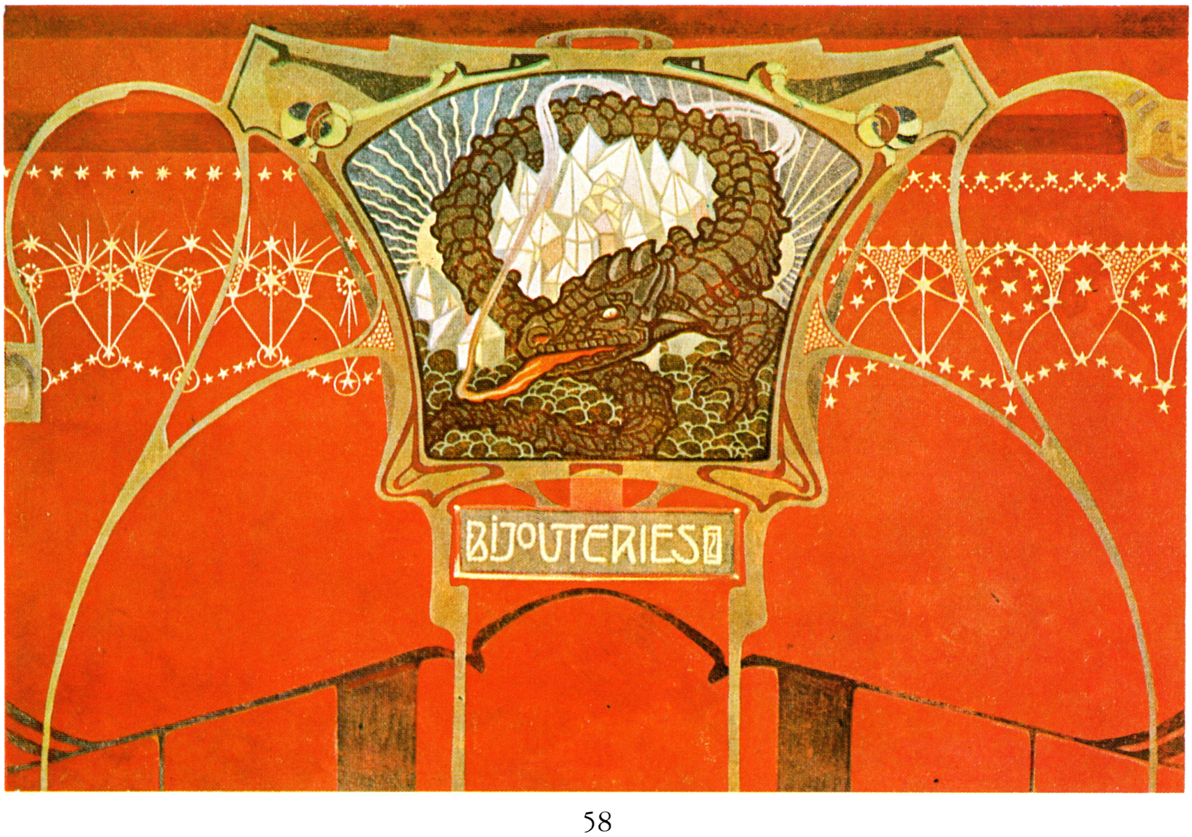
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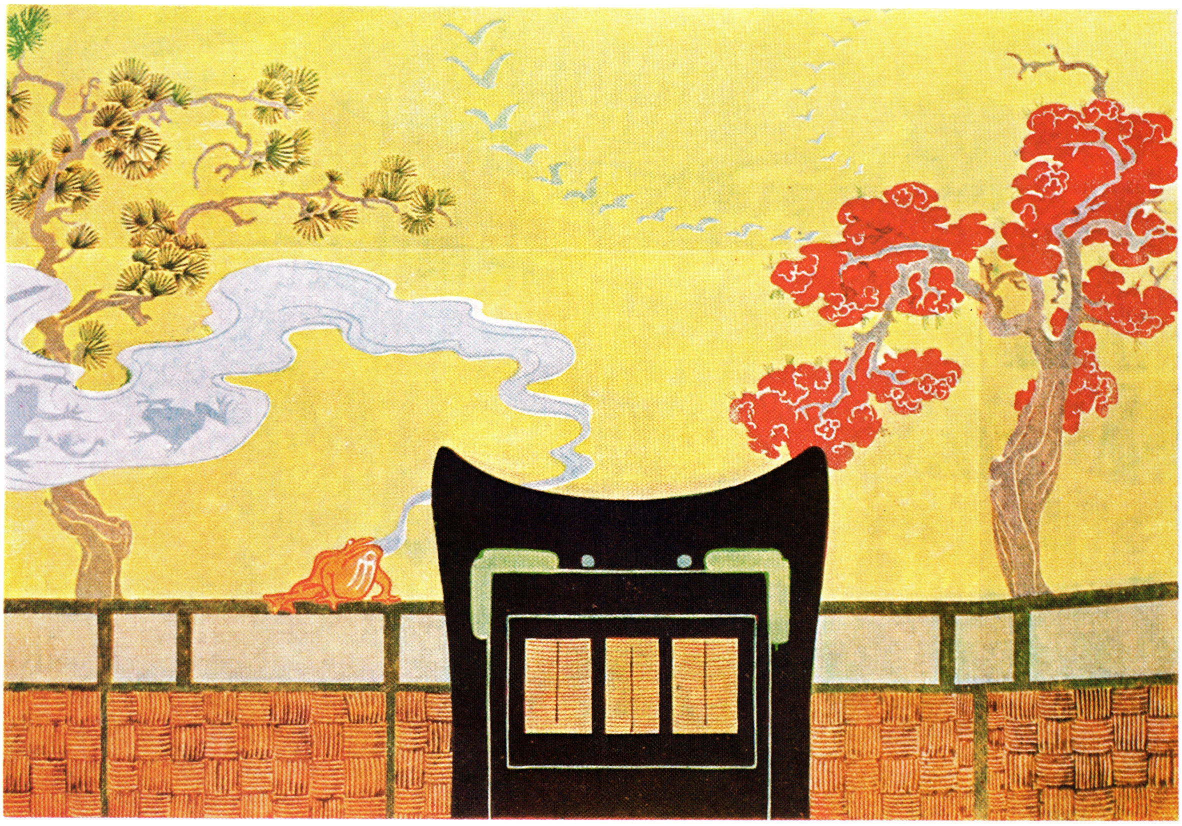

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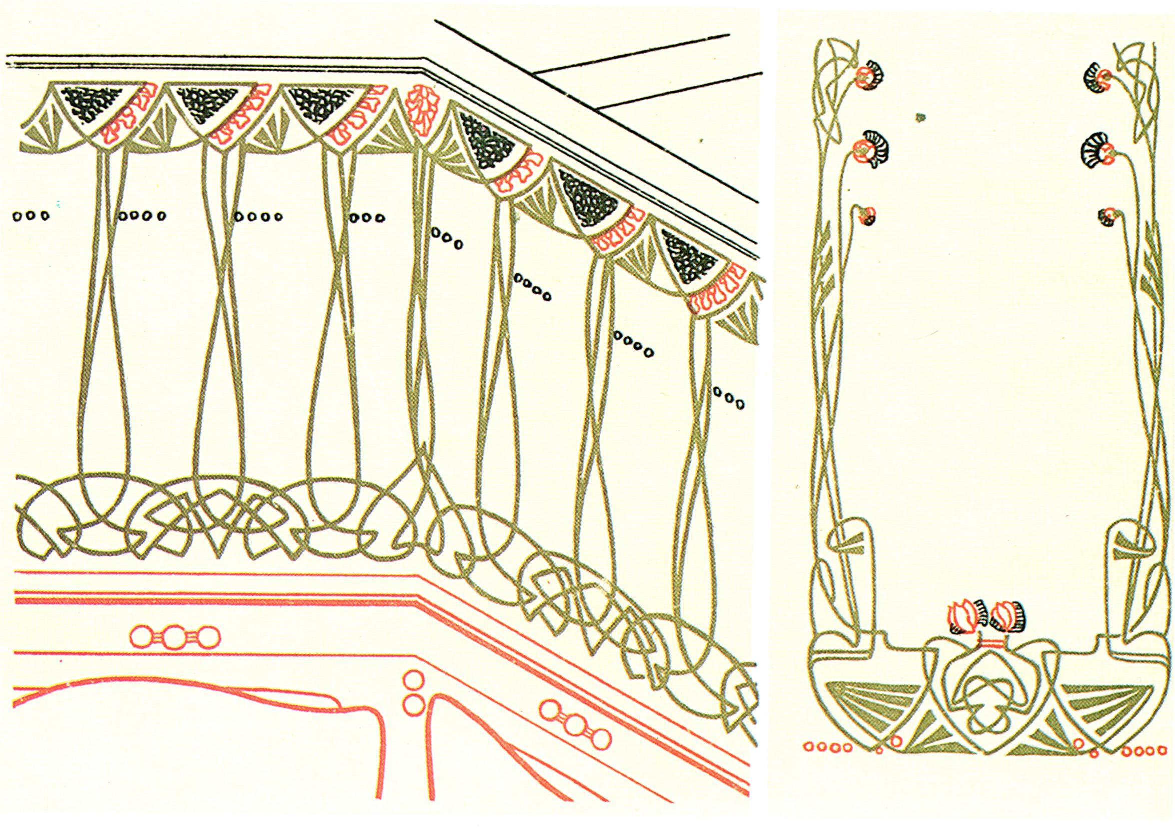

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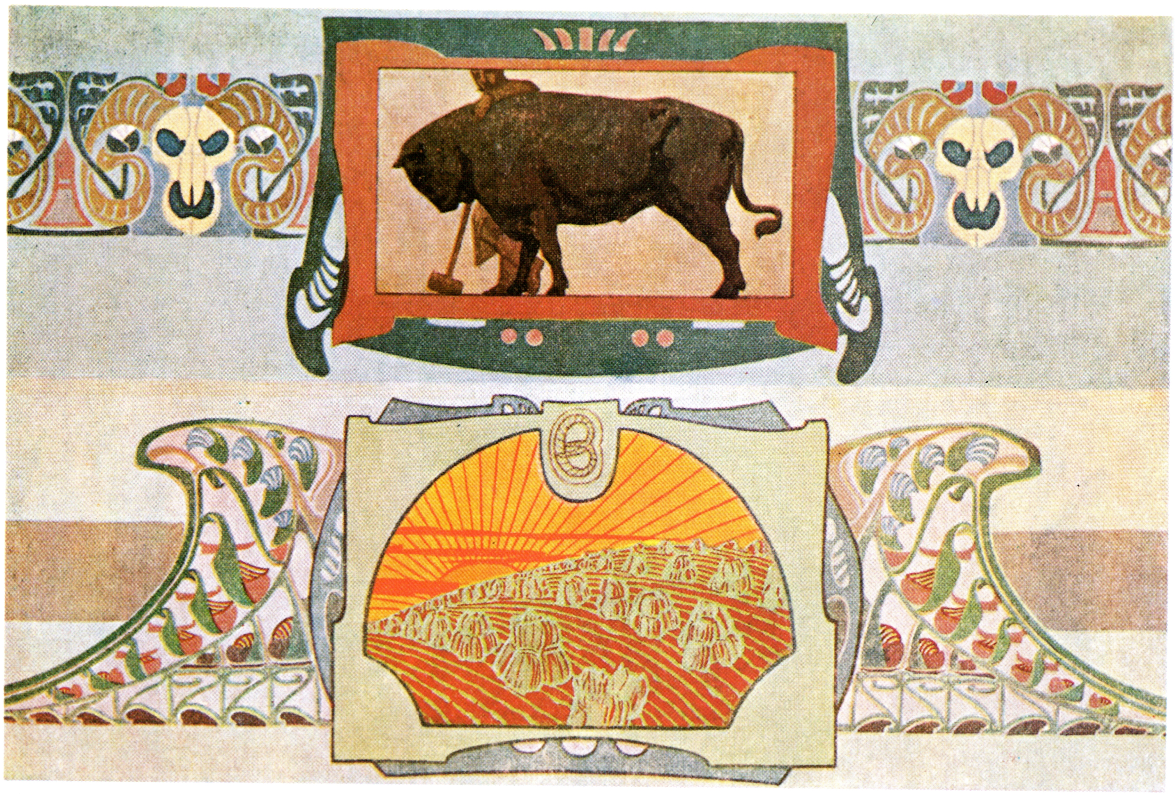

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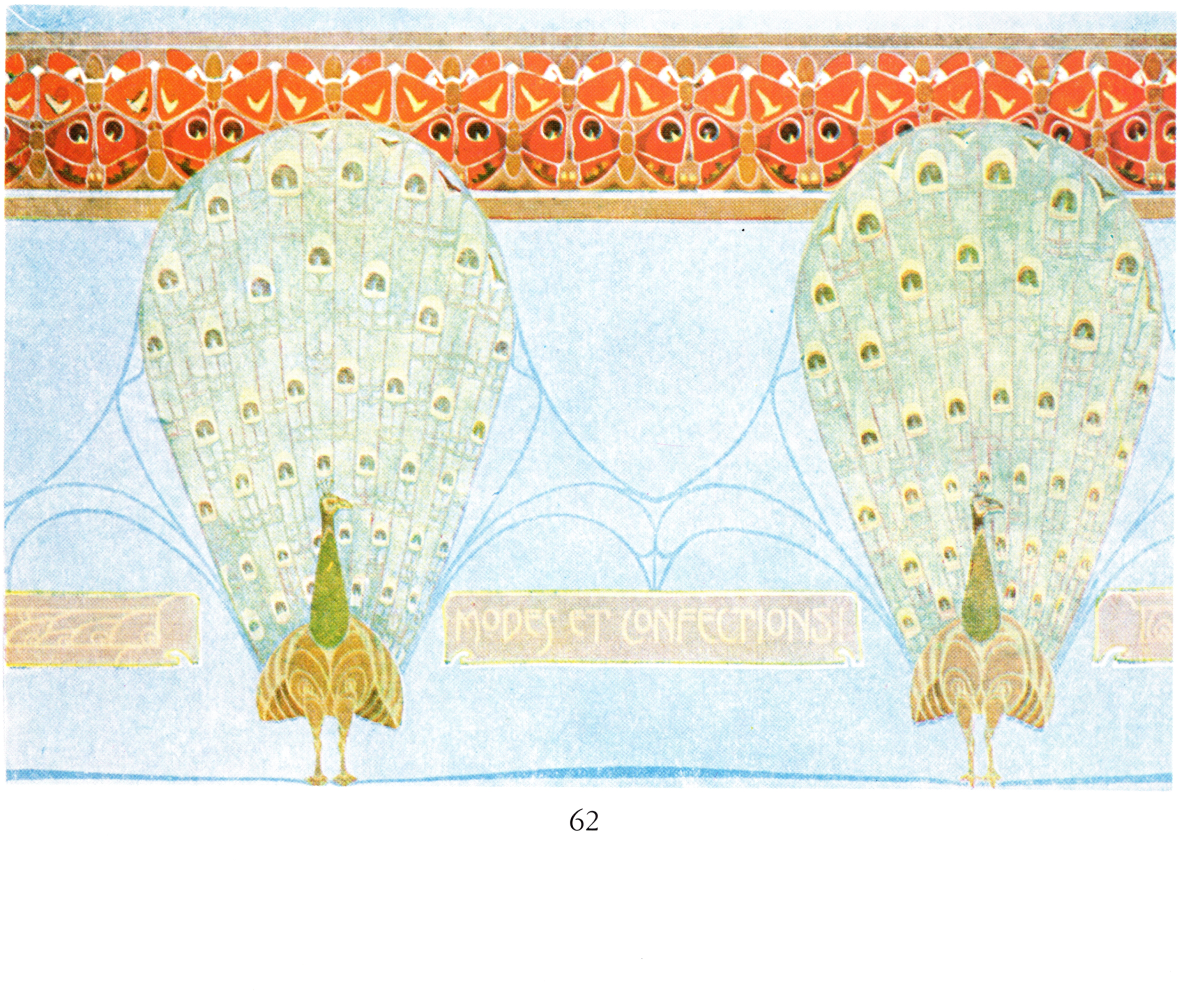
MODES ET CONFECTIONS!

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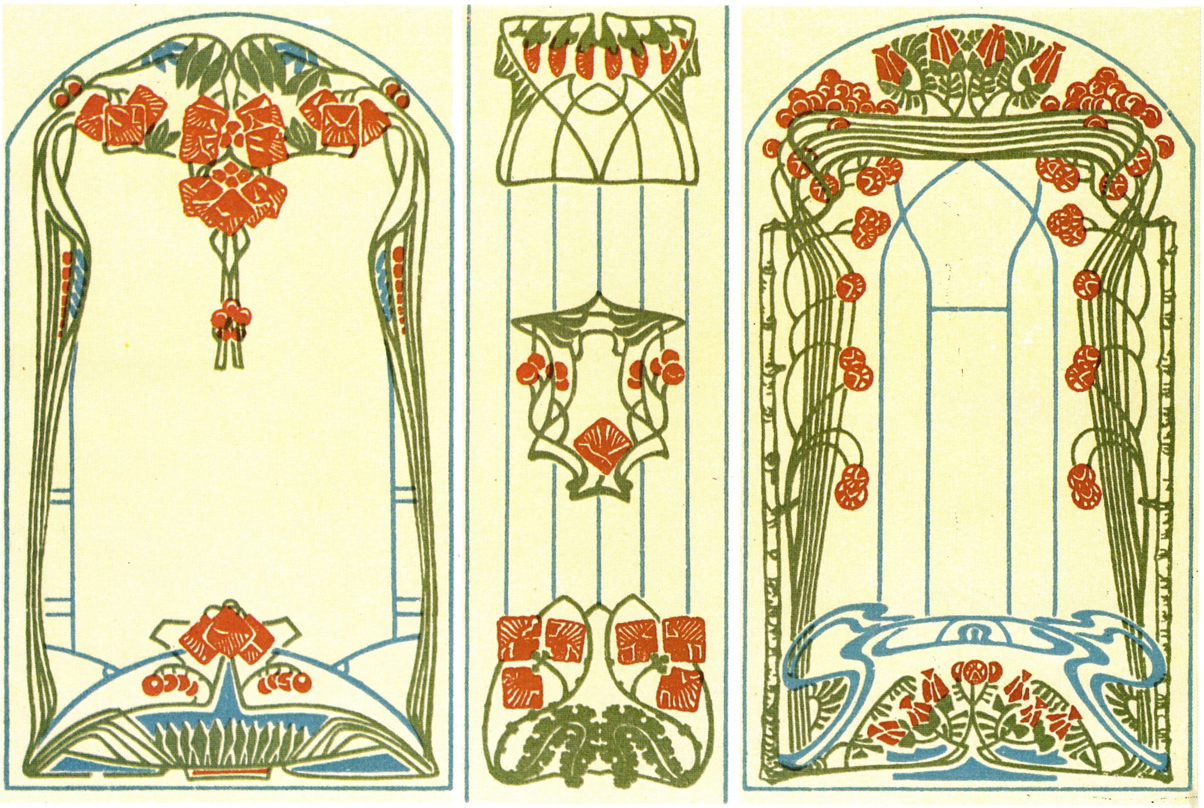

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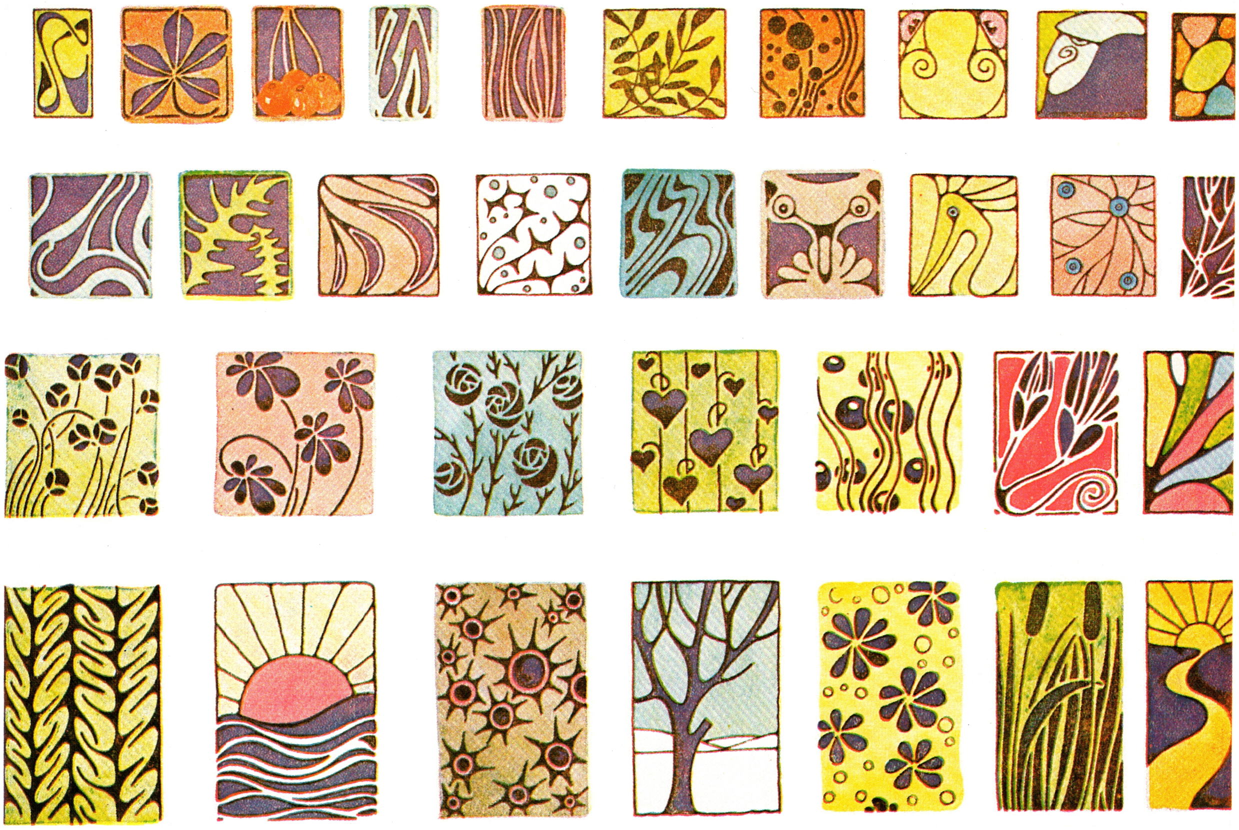

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(continued from inside front cover)

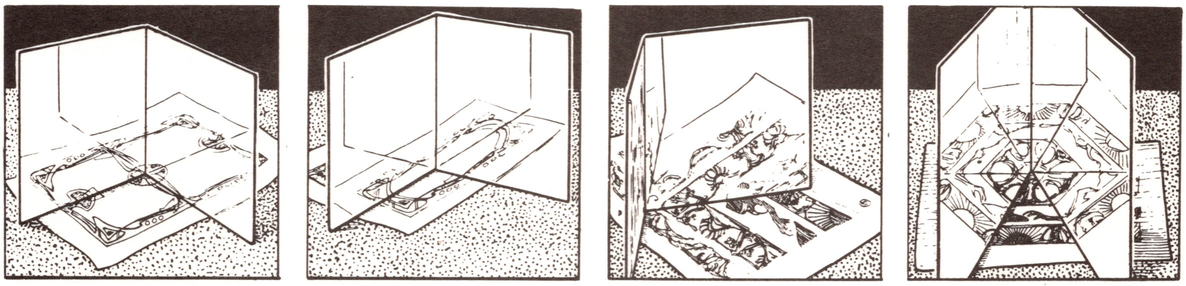
The present edition reproduces all the plates of *La ligne grotesque* in exactly their original size, and in their correct order; the original 1907 edition was, however, a loose portfolio, with each plate individually mounted on a card measuring $6\tfrac{1}{4}$ inches high by $8\tfrac{3}{16}$ inches wide. Plates 1 through 32 and Plate 64 are by Julius Klinger; Plates 33 through 63 are by Hans (or Hanns) Anker. Both artists were active in Berlin in the first decade of the century. (For further biographical information on Klinger, see Julius Klinger, *The Woman in Art Nouveau Decoration: 141 Full-Color Designs,* Dover 24797-X.)

The plates by Klinger generally show independent motifs intended to be repeated and multiplied; his arrangements of interlocking motifs in strips (such as those on Plate 2) are specifically meant to be used for borders. To help the portfolio's user to visualize an entire border or series, the original publisher packaged *La ligne grotesque* with a set of two mirrors. The mirrors each measured $4\tfrac{5}{8}$ inches square and were hinged together (facing each other) so that they could form any angle up to 90°. With such a device the user can see how a single straight border strip would look bent at a right angle as a jointed corner. Further, with the mirrors set at 90°, two parallel border elements become four, their order reversed in the reflection, or two parallel strips can be made to intersect, producing an arrangement like a tic-tac-toe diagram. The linear border patterns can also be multiplied into an astonishing variety of kaleidoscopic radial patterns; sunbursts, pinwheels, and snowflakes appear when the mirrors are gradually closed to narrower and narrower angles. Magicians use this kind of double mirror to produce illusions in a false-backed box; using the mirrors to multiply these already convoluted designs converts the portfolio into a kind of aesthetic puzzle-toy that can produce an infinite series of visual permutations, to the endless delight of the user. You might want to make your own hinged mirror to use with this book; any pair of small mirrors will do, hinged together along the back of one side with ordinary masking tape.

The other plates by Klinger include individual motifs that can, like the borders, be multiplied, but there are also numerous single, isolated designs. The imaginatively rendered animals, many of which at first seem completely abstract, are especially delightful. The remaining Klinger designs form frames, intended to be mechanically enlarged to create signs, menus, invitations, and so on.

The plates by Hans Anker (33 through 63) are, in contrast, generally completed compositions, such as the Japanesque panel in Plate 33. In addition, Anker devised schemes for interior décor, showing how an entire room might be decorated, coordinating wallpaper, painted panels, and elaborate woodwork. Plates 53 and 54 together present one intricate conception for a room (including staircase) with a frieze of birch trees, meadows, and farmland, combined with painted and inlaid woodwork. Other plates contain luxuriously curvilinear designs to go over doors and windows. As with the Klinger motifs, some of these larger designs are intended for duplication and can be multiplied to marvelous effect with the mirrors. This is especially true of the corner panels, such as Plate 44, which becomes a complete rectangular ceiling design, or the pattern for a rug. Finally, Anker's designs include treatments of traditional themes, such as the Seasons in Plates 37 and 38.

These complex designs, as well as the more flexible motivic material of Klinger, should prove fruitful sources of inspiration to artists and craftspeople in many fields.



Drawings included in the original edition of *La ligne grotesque et ses variations dans la décoration moderne* showing how to create variations on the designs with a hinged mirror.

Julius Klinger and Hans Anker

ORNAMENTAL MOTIFS IN THE ART NOUVEAU STYLE

In the first decade of the 20th century, in Berlin, Julius Klinger and Hans Anker were among the artists emerging as influential graphic designers in the ornate, decorative Art Nouveau style. By the twenties, Klinger's Vienna studio was a thriving mecca, attracting a broad international clientele. The unique appeal of Art Nouveau, with its sheer sensuality of line and delicate interplay of color, remains as pervasive today as ever.

This lavish volume reprints in its entirety the portfolio *La ligne grotesque et ses variations dans la décoration moderne,* published in Paris by the Librairie de l'Art Ancien et Moderne, in 1907. Painstakingly reproduced, in exactly their original size, Plates 1 through 32 and Plate 64 are by Julius Klinger; Plates 33 through 63 are by Hans Anker.

Characterized by highly stylized human and animal forms often interwoven with extravagant floral configurations, 422 vibrant motifs reflect the predominant themes of Art Nouveau. Muted olives, subtle lavenders, soft blues, salmon pinks and pearly grays enhance a wealth of Art Nouveau elements—borders, frames, friezes, vignettes, spots and more. Choose from striking florals, foliates, stylized natural forms, abstracts, birds, butterflies, animals, fish, shellfish, Oriental vignettes, feminine figures, and a great deal more. The designs vary in size and format for maximum usability.

Generally, the plates by Klinger show independent motifs intended to be repeated and multiplied. Arrangements of interlocking patterns in strips (Plate 2, for example) are eminently suitable for borders. Other Klinger designs form frames which can be mechanically enlarged to create signs, menus, invitations, etc. In contrast, the plates by Anker are mostly completed compositions, and include schemes for interior décor: intricate conceptions for a room, designs to go over doors and windows, patterns for ceilings and rugs.

Ornamental Motifs in the Art Nouveau Style will satisfy a multitude of artistic needs and lend turn-of-the-century flair to advertising, stationery, illustrations and more. Artists and craftspeople will find the volume a rich source of inspiration as well as a treasury of practical, usable, copyright-free illustrations.

Unabridged Dover (1985) republication of the portfolio *La ligne grotesque et ses variations dans la décoration moderne par J. Klinger et H. Anker/64 planches, en couleurs (422 motifs),* originally published by Librairie de l'Art Ancien et Moderne (Ancienne Maison Rouam & Cie.), Paris, 1907. 64 color plates (422 motifs). Publisher's Note. 32pp. 9¼ × 12¼. Paperbound.

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